

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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AMUSEMENTS ABROAD.

"Jonathan," the New French Play.

The Theatre Gymnase, Paris, has scored another hit. The new play is called Jonathan, and is the outcome of the united brains and compressed brilliancy of three writers—Goudinot, Oswald and Giffard. The plot tells of a millionaire named Gordon, who dies, leaving a huge legacy to his nephew, William Jonathan Carpent, on conditions that he comes to France, finds out a family named Boismoreau and makes their only child, Angele, his wife. If he does not marry the girl the fortune goes to charities. William Jonathan Carpent is resolved to marry Angele for the sake of the millions she will make him inherit, but he is unable to leave New York for some short time, being engaged in an important speculation. But as young ladies are perishable goods, and as another suitor might be beforehand with him, he discovers a singular expedient for keeping his place in the Boismoreau family circle warm until he can arrive and fill it himself. He has a cousin in New Orleans, Jonathan William Carpent, whose name is so nearly identical with his own that people would easily mistake the two. He sends for this young fellow and proposes that he should come to Paris and ask the hand of Mlle. Boismoreau. Either it will be refused, in which case the legacy will hold good, because William was prevented by no want of will on his part from fulfilling its principal condition, or it will be granted. In either case Jonathan William will send a telegram to William Jonathan, who will hasten to France the moment his business allows. As he is handsomer and richer than his New Orleans cousin, the head of the great house of Carpent & Co. is sure he has only to show himself in order to fascinate the young lady. Jonathan William—or as he is called, Jonathan—the hero, accepts this extraordinary mission, and promises to himself that he will execute it most scrupulously. He goes to Paris, calls on the Boismoreaus and demands Angele's hand. His offer is accepted. William, however, fails to put in an appearance, and the position is rapidly becoming an untenable one for the proxy suitor. He is continually pressed to name the day for the marriage, and for some time is able to discover singular pretexts for putting it off. One day is the anniversary of his grandfather's death, another of his grandmother's, a third of his aunt's, until having used up the whole family obituary list, he has recourse to the heroes of American Independence, Lafayette, Washington, Putnam, even Tecumseh. At last the string runs out, and his delay seems singular to the Boismoreaus, Angele, who is sincerely in love with her intended, being the first to complain of his conduct. Fortunately, an American named Pinch comes to his aid, and informs him that a mistake in the person is recognized by the Code as a cause of nullity. The ceremony is accordingly gone through, and Jonathan passes the wedding night on a sofa in the nuptial chamber. Jonathan seems embarrassed and ashamed of himself when he enters the room in which the Boismoreaus, father and mother, with the most intimate friends of the family, are assembled; but Angele comes in just as usual, gay and laughing, without the shadow of a blush. She blurts out the most unexpected things, and even offers to tell her young friends in two words what marriage really is, and what a ridiculous amount of fuss has been made about an ordeal which is simplicity itself. The indignation of M. and Mme. Boismoreau knows no bounds. Jonathan has cast an insult upon the charms of their daughter, and, with the aid of a certain Captain Richard, they are soon worked up to a pitch of fury against him. The Captain declares he has discovered the clue to the mystery, that Jonathan has a mistress, the wife of a Secretary of Embassy, whose life he had saved in an accident on the Mississippi, and he has doubtless vowed to her that he will be a faithful lover, even after his marriage. The gallant soldier, who prides himself on his tact in affairs of this kind, acts so prudently that the lady's husband soon learns all about a would-be scandal of which he had not a suspicion, and Jonathan finds himself with a duel on his hands for the sake of a woman he had never even seen. Angele's mother resolves that her daughter shall return to her maiden chamber while her pseudo-husband—now the pariah of the house—will be lodged in one of the guest's rooms. This arrangement brings about a change in the position of affairs, which upsets all previous calculations. When Angele appears the second morning after their marriage, she is no longer the giggling girl of twenty-four hours previously. Her looks are downcast and shy, she seems happy and sulky at the same time, and her bearing combines the manner of a once humiliated and triumphant of brides. She shuns the inquisitive glances of her cousins, and blushes at every word. Jonathan, on the contrary, seems quite at his ease, perfectly happy, and evidently fully satisfied with himself. Doubt as to what has happened is no longer possible; the wedding-night had been retarded a day. And when Mme. Boismoreau, in order to find an explanation for the mystery, questions Jonathan, remarking that his room and Angele's room were at a distance from each other, he answers, with a knowing glance: "Yes, but with windows on the same balcony." And just at this moment William arrives. M. and Mme. Boismoreau think him charming, and poor Jonathan is in despair. He loves Angele now, but Providence comes to his aid, for his wife finds his

rival horrible and not to compare with himself, while Boismoreau discovers that William is heir to the man who robbed him, and turns him out of his house.

Foreign Amusement Notes.

Another young Swede, Mlle. Stuckle, has made a hit as Selika in L'Africaine in Paris.

A joint stock company proposes to convert the Garrick Theatre into the Garrick Comic Opera company.

Genevieve Ward is touring the British provinces with very moderate results, for her new play, Forget-Me-Not.

Ony-na-Pocas (Oney of the Fairies) is the title of a new Irish sensation which has made a hit at the Theatre Royal, Limerick.

Ristori is creating much enthusiasm at the Theatre des Nations in La Divorce, a play by Mme. Ratazzi, widow of the late Italian Premier.

The manager of the Renaissance and the Paris Cab Company have arranged that the theatre patrons can secure vehicles to any point for an additional twenty centimes, by giving the fare to an attendant during the entre acts.

Nearly all of the London theatres have been doing well. Gatte Promenade Concerts at Covent Garden have come to a profitable close. The Haymarket is being cleansed after doing well by John S. Clarke's late comedy term. The Adelphi is struggling with Rescued, while the Lyceum is flourishing with Irving and The Iron Chest. Duty at the Strand, and The Great Cassimir at the Gaiety have proved big magnets; so has Betsey at the Criterion. The Beaux Strategem has been pleasantly housed at the Park. Pinafore still rages at the Standard.

The Theatre des Arts, Paris, reopened lately with Victor Kervari's three-act comedy, Miss Bebe, which has the following slight plot: Miss Bebe is the pet name given to Mlle. Renee de Mirmont, who is about to marry her cousin, Jacques de Revennes. She has seen two shadows distinctly traced after midnight on the blinds of the room occupied by a lady on a visit at the Chateau. Mme. de Mirmont, and while her husband, whose occupation in life consists in constructing charades, is yawning in the drawing-room the next day, Miss Bebe remarks that it is quite natural one should be fatigued when they go to bed late. But it so happens the poor man was asleep the previous night at nine o'clock, in a chamber apart from that of his wife. The revelation made by the thoughtless girl has consequently produced considerable effect, if not on M. de Mirmont, at least on his brother, who has no idea of any trifling with the family honor. This fierce Paladin suspects Jacques, and challenges him, and as the latter knows that it is his own father who is at fault, he accepts the provocation. Whereupon Miss Bebe is furious at the supposed treason of her intended. Ultimately a young painter intervenes in the most obliging way to take the responsibility of intrigue and duel on his shoulders, and all ends well.

Theatricals in Europe.

A league has been formed by Paris managers not to engage any actor from another company without previously notifying its director. This is with a view of combining to resist the demands of certain actors on renewing engagements. They pretend that they have received better offers from other theatres, and require a commensurate addition to their salaries. Blanche Roosevelt is singing the part of Josephine in Pinafore at the Opera Comique, London, where the interest manifested in the sprightly opera continues undiminished. John Lauri is arranging a sensational ballet for Alcantara, the new Spanish opera to be produced at the inaugural performance of the new Connaught Theatre, London. Linda Dietz is lucky in getting a good part in Duty at the Prince of Wales Theatre. For this she is indebted to Miss Gerard's doctor, who has forbidden her to play until her health is restored. Arthur Matthison has written the libretto of The Maharajah Dhuleep Singh's new opera, Soundra. It is an Indian love story told on the banks of the Ganges. The Porte St. Martin, Paris, produced Cinderella in gorgeous style. It ran 180 nights at the Chatelet during 1866 and 1867, and realized \$500,000. There are thirty tableaux, all wonders of beauty, especially that of the apotheosis in the third act, when the fairy Luciole stands on a golden globe, surrounded by her attendant fairies. By an arrangement of mirrors, the picture is reflected in an azure lake. Gold and jewels shine in every direction, and the effect is indescribable. Marie Gauguin, well known in the United States, is the principal dancer. Mme. Theo plays the heroine, Ravel is the King Hurlubulu, and sings his absurd songs with immense zest. J. S. Clarke is in his final nights of De Boots at the London Haymarket. Bonicault's Rescued has followed The Ticket-of-Leave Man at the Adelphi. The Great Cassimir has displaced Handsome Hernani. The Bells, The Boarding School, Daisy's Escape and Irving are required to fill the Lyceum. Drunk has celebrated its first centennial representation. Marie Litton has scored a "go" at the Imperial with The Beau's Strategem, and Mr. and Mrs. Bancroft will begin their final season at the Prince of Wales, with Albery's adaptation of Les Bourgeois de Pont-Arey, called Duty, which is to be played in four acts. The Paris Palais Royal company is likely to visit London next Summer for a few weeks' season.

HENRY IRVING.

A Defense of the English Actor.

The Philadelphia Times published some time since an article reflecting on Henry Irving, which has called forth the following response from L. F. Austin of London:

LONDON, Oct. 1.

It is known that Mr. Irving intends to visit America, and certain people are of course interested in prejudicing the American public against him.

Speaking of Irving's Hamlet, he states that the actor "copies Salvini's admirable business in the fight with Laertes." Mr. Irving played Hamlet months before Sig. Salvini appeared in England. He could not copy what he had not seen, and his "business" in the fencing is not a whit different now from what it was at the beginning. This critic effectually contradicts himself when he describes how Signor Salvini "deliberately disarms Laertes," and "proffers his own" weapon. Mr. Irving does no such thing. "Irving was fiercely jealous of Salvini, so much so that his was the only prominent name absent from the list begging the Italian to give a professional morning performance of Othello." Mr. Irving did not sign this memorial for the simple reason that before it was thought of he had personally requested Signor Salvini to give this performance. He wrote a letter to the Times explaining the whole circumstance, and the silly libel as to his "jealousy" died away. Now it is revived by this person, who has not the honesty to tell the whole truth, but hopes to obtain a new currency for forgotten falsehoods.

"His jealousy of actors is carried to such an extent that he refuses to lease the Lyceum to any male 'star' during the vacation." This is the first year of Mr. Irving's management of the Lyceum. He has had no opportunity of leasing the theatre, except for a month to Miss Ward. The statement that he refused to leave "any male star" in possession during his absence is a malignant lie. I challenge this detractor to name any one whose offer to take the Lyceum for this period was declined.

"In illustration of his selfishness as a star I will cite the fact that no matter what may be the rank of the personages another actor is representing, and how fallen the fortunes of the character assumed by Irving, the latter always has the major number of supernumeraries as retainers." This is probably the most stupid fiction ever seen in print. My purpose would have been sufficiently served if I had contented myself with such a signal proof of this person's malice. He goes on to illustrate his assertion from a scene in Charles I. "Oliver Cromwell entered to announce his superior power to the humbled monarch. The Pretender was but scantily attended, but Charles I. was backed by superior numbers." This is presumably the scene immediately after Naseby. Cromwell appears, accompanied by Ireton and a train of Roundheads, to announce that all is over. The King is taken at his tent, attended by one faithful servant, two women and the man who has betrayed him. These are "superior numbers," and this is an illustration of Mr. Irving's "selfishness." Or it may be that the scene is that in the palace at Whitehall, just before the outbreak of the war. The King is anything but "humbled," and at a private interview rejects Cromwell's proposals with scorn. The only people in the room are Charles, Cromwell and Ireton. Afterward, when the Parliamentary leader draws his sword upon the King and summons his men from the corridor, the Queen, as preconcerted, rushes in at the head of a body of cavaliers, and Cromwell, baffled, falls back before this superior force. But, really, the man who is capable of talking the preposterous nonsense I have quoted will say anything. I only wonder he does not assert that when Mr. Irving, as Richelieu, is disgraced by Louis XIII., the latter walks off alone, and the whole Court remains with the Cardinal!

But a more serious allegation is that which refers to Mr. Irving's relations with the Bateman family. "Irving has long since succeeded the Batemans, having had a row with them and sent them about their business. Gratitude is not one of the characteristics of this gentleman." Will it surprise this person very much to learn that as Mrs. Bateman was the sole lessee of the Lyceum Mr. Irving could not have sent her about her business, even had he wished it? Everybody acquainted with the facts knows that Mrs. Bateman voluntarily left the theatre because she differed from Mr. Irving as to the future policy of the management, and because she had another project in contemplation which has since been carried into effect. Anybody who imagines that Mr. Irving should have been impelled by "gratitude" to chain himself to the Batemans for life and subordinate to this bond both his own reputation and what he conceived to be the interests of the Lyceum, has very peculiar ideas of human obligations. I may add that when Mr. Irving became his own manager one of his first acts was to show his "professional jealousy" and his resolve to "surround himself with sticks" by re-engaging Mr. Henry Forrester, who was said to have left the Lyceum some time before because his Iago was too successful.

I think I have shown what value is to be attached to the principal statements of this person. There is, indeed, scarcely an assertion which even remotely approaches the truth. The story of Mr. Bateman "working up" Mr. Irving's popularity in The Bells, by "sending circulars to well-known Ameri-

cans," and other devices, is one of those idle fabrications which are always advanced by small minds to account for a sudden and startling success. Mr. Bateman might have flooded the universe with circulars to no purpose if Mr. Irving's acting had not taken an immediate and powerful hold upon the public. It is, of course, open to this person to say that Macbeth at the Lyceum was a failure, but the fact that it was played for eighty nights, and resulted in a profit to the management, is pretty strong evidence to the contrary. He may also assert that Mr. Irving is a "poor fencer," though the fencing in Hamlet has been the theme of universal praise, and that the "shrill scream" at the end of the play-scene is "something like an enraged peacock," though nothing has so stirred an English audience since the days of Keen. Mr. Irving's pronunciation is far from faultless, but when a specimen is given of it, which is sheer gibberish, and the actor is declared to be "quite unintelligible," the reader's good sense will tell him that with such a defect no man could become the most popular tragedian of his time. But these things are to be expected. Next year, in all probability, the American public will judge for themselves whether Mr. Irving merits his success. But it is intolerable that lies affecting his personal character, should be scattered broadcast before his advent, and that in addition to vulgar insinuations which are beneath the contempt of all who know him, it should be said that he is capable of open blasphemy. Perhaps this person, "who assuredly knows," will state whether he was shirking under the table or behind the door when Mr. Irving declared that he should like "to act Jesus Christ at the Crystal Palace." The whole story is a pure invention, and is a fitting climax to a tissue of slanders.

It is difficult to give in mere words an adequate idea of the estimation in which Mr. Irving is held by the English public. It is not admiration of his gifts only which prompts these outbursts of enthusiasm which welcome his reappearance after a brief absence. There is an almost affectionate recognition of his earnestness, of his devotion to his art, and of what he has done to restore the higher drama to its proper position on the English stage. There is the unflinching British respect for the indomitable pluck which has triumphed over immense difficulties and some natural drawbacks. And there is on the part of numbers an enthusiastic attachment to the man whose sympathy with his struggling brethren is so widely known, and whose open-handed benevolence has graven his name on many a heart.

Bessie Darling Abroad.

(From the Parisian.)

An amusing incident occurred recently in Paris well worth repeating, in which our countrywoman, Bessie Darling, figured most conspicuously. It appears that the fair actress had a number of elegant costumes made for her by the Compagnie Lyonnaise, which were so gorgeous and superb that the Parisians, who are used to exhibitions of modistes, stood gaping in the windows, and gazed in admiration at the result of their national handiwork. Among the number whose attention was attracted to the card bearing the neat and modest inscription, "Bessie Darling's," was a garrulous old American duenna, who was being led by a bright, vivacious girl, evidently her charge.

"Wa! I'm blessed it here ain't our darlin' Bessie's dresses, hung right up ready for us?"

"Hush!" whispered the young lady, her face assuming an almost crimson hue. "Those are not the nice dresses papa said he'd bought for me. Mine are pretty, but these are the stage costumes of the American lady actress, Bessie Darling."

"Du tell," rejoined her companion, nothing loth to leave the spot which chained her attention; "if folks don't get mixed up in these parts, I'm not a sinner. I only thought there was one darling Bessie, and that was you, dear; and now I find the play-folks have to take your name. I'm bound to see the lady that wears those nice dresses, though, and I'll make your father take me to the theatre to-night, even if they play in them in the parley voo talk, that's already e'n-a-most set me crazy!"

Church and Stage.

To some minds these two institutions appear to be somewhat mixed, notably in the case of the editors of the Episcopal Register. We read in their columns: "Theatres are maintained for the amusement of the people, and in many cases churches are managed so as to present somewhat similar attractions. The music is controlled and intended to satisfy those whose tastes have been cultivated by the opera, and in large measure in the same style of music. The decorations are such as are adapted to satisfy the same or similar tastes. In the pulpit there is much that is dramatic and entertaining. Indeed, without this element there can be but little popularity, and he who thought that his vocation was fixed, would find, according to Grant White, that he had an avocation. Too many of those who have pondered to this taste for theatricals have exhausted themselves and been obliged to pass the remainder of their days in rural life, where the stage is less known and not so popular."

The Calvert Memorial performances for the benefit of Mrs. Charles Calvert, occurred at the Theatre Royal, Manchester, in presence of immense audiences. As You Like It was given by volunteers. The Rosalinds were Miss Wallis and Helen Faucit.

Fanny Davenport as Rosalind.

(From the Rochester Herald.)

The charming actress, Miss Fanny Davenport, was greeted with another crowded house last evening at the Grand Opera House. Miss Davenport's personal popularity, and not the merits of the play of Pique, in which she appeared on Monday evening, must be taken as accounting for the very large audience on that occasion. Pique is not new to this public, though in former times it had considerable success. Miss Davenport would attract in worse plays; yet it is to be wondered at that she does not confine herself to better ones, of which there are enough. A lady so bountifully gifted by nature with every advantage necessary to brilliant success—as superb physique, strength, nobility, and beauty of feature, intelligence at once fine and strong, could surely find worthier employment for her powers than is offered by the sickly-sentimental, unnaturally "emotional," or luridly sensational dramas, which have cumbered the stage during the last decade. There is ample room for her in the higher walks of dramatic art, and we were pleased to note the change in the list of plays for the remainder of the engagement. Last evening she appeared as Rosalind in the pastoral comedy of As You Like It, the wittiest of Shakespeare's comedies, except, possibly, Much Ado About Nothing, and superior to the latter in containing more true Shakespearean poetry and fancy—a comedy whose lack of action finds compensation in the delicacy and sparkle of its wit, and in a certain all-pervading atmosphere of poesy and romance affords Miss Davenport ample opportunities for displaying the delicate fineness of her art. She is remarkably adapted to playing such a role as Rosalind, representing a past and pastoral age. Her type of feminine beauty is less of the nervous nineteenth century than of past eras. Her sumptuous Saxon beauty is of the Rowena or Altrudina type, as depicted by Scott in "Ivanhoe," and Kingsley in "Hereward." Her portrait would group well with those painted by Lily and Kueller of the voluptuous dames of later times. As an actress Miss Davenport shows a ripened art, especially in her ease and repose of manner, and in that distinct and mellow voice, which is the heritage of the Davenport line.

Whether she looked best in the court, forest or bridal dress, or whether her acting was most artistic during the transition from careless chat with her cousin to concern for the gallant Orlando, or in the noble dignity of her reply to the Duke, or in the page's garb during the badinage with the shepherd and her unsuspecting lover, or when she gave evidence of her tragic power in her remarkable hysterical tears and fainting—probably the audience would have had many opinions—and that shows the cleverness of her acting. Edwin Price was an Orlando gallant-looking enough either in his wrestler's forest garb, to have won any Rosalind. It was a manly, earnest effort. He infused into the opening scene with the Duke, the treacherous elder brother, a touch of fiery force that set him immediately before the audience in a most favorable light, and throughout the play he maintained his standard so well that the audience repeatedly expressed their satisfaction with enthusiastic plaudits.

"Rescued" in London.

Mr. Bonicault's play of Rescued was brought out early this month at the Adelphi Theatre, London. The London papers are not very commendatory in their notices. Says the Standard:—"There is, as usual in Mr. Bonicault's plays, a 'sensation scene.' A train has to cross a swing bridge over a river. All the heirs are in the solitary carriage dragged by the toy engine, and the villain having chloroformed the pointsmen tries to wreck the train by moving the bridge so that the engine must plunge into the water. It need scarcely be said that the heroines rush up at the critical moment and put the bridge in its proper place, but the applause which follows is not unmingled with laughter. The days for this paltry sort of realism are happily for dramatic art, passing away. Mr. Vincent Crumme's pump is getting rusty, even a real hansom with a real horse and a real driver has begun to pull, and a sham railway and a sham railway train is worse than a real cab. That audiences are not still to be found who will go to see railway trains and follow the fate of abducted children pursued by conventional detectives it would be bold to assert, but there is a reason to suppose that the public interest in such things is by no means what it was."

The Saville Opera troupe is in Cleveland this week. The Albany Times, alluding to its performance, says: "A very fashionable audience assembled at the Leland Opera House last evening, with the expectation of listening to an excellent rendition of Pinafore by the Saville English Opera company, and they were not disappointed. Although this company came among us very highly spoken of, we do not think one word has been said overmuch. Albany never saw the famous comic opera so well presented as it was last night, and as it will, in all likelihood, be many days before our citizens have an opportunity to hear Pinafore rendered by a company so well fitted for its proper performance, we would advise all to take advantage of the present, for it is doubtful if the future will see it surpassed, even if it equaled. As a whole, we have no better in declaring the performance of the best we have ever seen."



DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Notice to Correspondents.

Correspondents of THE MIRROR are requested to get (wherever feasible) the routes of stars and combinations, and send them in on a separate sheet. They should report, in every case, the actual and authentic necessity done, how companies are "billed," and whether or not the entertainment gives satisfaction. No courtesies are to be asked for or accepted from Meade's Amateur Church Choir or John T. Raymond, and amateur and circus performances are to be ignored. In towns of less than 20,000 inhabitants, announce when a circus is coming. All MIRROR credentials for the third quarter expired Sept. 30. The new ones now being furnished are for the six months ending March 1, 1880. Managers are requested to "take up" credentials the time of which has expired.

Ohio.

CINCINNATI.

Oct. 19.—Grand Opera House: Joe Emmet has just finished the most successful engagement at the Grand this season, even exceeding Den Thompson's. Joe took with him when leaving \$5,000, that being his share of the spoils. Notwithstanding the terrible rush for seats and the general favor with which the public received him, we cannot say much for the new play, Fritz in Ireland. It falls short of Fritz. The cast was as follows: Fritz Schultz, J. K. Emmet; Lawyer Priggins, J. A. Mackey; Baron Hertford, J. H. Rennie; Capt. Hercules O'Donnell, William Carleton; Spodger (Lawyer Priggins' jackal), J. H. Rennie; Lord Seaton, Oliver Doud; Thomas Goldfinger, J. H. Ryan; Patrick Herbert, Anna Rennie; Louise Hertford, Emily E. Baker; Lady Amelia, Leonore Bigelow; Julia Seaton, Mrs. Watson; Mmc. Schultz, Mrs. Kennedy; Judy Callahan, Tillie McHenry. 20th, Robson and Crane; 21st, John McCullough.

Pike's: The Tourists closed last evening to a week's good business. "Not too good, but just good enough." To-morrow night, Rice Evangeline co.

Robinson's: Sprague's Georgia Minstrels drew better houses than any week since the opening of the house. To-morrow night, S. K. Coburn and Clair Scott in Our Detectives.

National: Very sick on account of the absence of W. L. Allen. Last evening Texas Jack and Morlacchi began a week's engagement.

Heuck's: Gus Phillips' co. in Under the Gaslight, to good audiences. 20th, Big Four Minstrels; 21st, Mattie Vickers and Chas. Rogers.

Coliseum: J. W. McAndrews closes to only fair business. 20th, W. T. Stephens and Minnie Oscar Grey.

Notes: Lulu Stevens, formerly of the Oates co., is in receipt of a telegram requesting her to join the troupe at Nashville. Miss Stevens was compelled to decline. Manager Nunez of Pike's left for Philadelphia. Jane Combs appears to-morrow evening in Kenton, O.—This cold snap has had the effect of snapping quite a number of snap combinations that have been moving about in this vicinity. S. M. Hickey has entirely recovered. He was on Fourth street yesterday, and accompanied by his brother, attended The Tourists last evening at Pike's. He will remain in the city for a few days. Lina Tetenborn's co. are moving toward Boston, where they will open Nov. 10. The Commercial of this morning: "THE NEW YORK MIRROR is a bright, newsy sheet, that manages to be spicy without being spiteful." On Tuesday morning last, just three days after the arrival of THE MIRROR, your correspondent tried in vain to procure another copy. Grandpa Hawley remarked: "If you want them you must be here when they arrive."

The Sheppard Dramatic co. will probably disband this week. Anna Boyle, under her papa's management, played at La Grange, Georgia, last week, and then dissolved. Miss Boyle is in Atlanta, and will probably organize a new co. under a new management.

Joe Lang, the comedian, leaves next week for Baltimore.—Lauck and Fox left for Buffalo last night.—The Haley Bros. leave soon for St. Paul, Minn.—W. J. Fleming has closed at the National.—The following will appear at Heuck's this season: Annie Pixley in M'iss, Adah Richmond, Mmc. Rennie's Minstrels, George Boniface in Queen's Evidence, Pat Rooney, Holman English Opera co., C. L. Davis in Alvin Joslin, Gus Williams, Frank I. Frayne and Annie Ward Tiffany, and the Nip and Tuck Comedy co.

Frank Jones and Alice Montague left for New York last week. They open to-morrow night at Waldman's, Newark.—E. F. Dugan left for Washington City on Thursday. The Tourists follow this evening.—Hattie Davenport of the May Fiske Blondes is lying dangerously ill in Bloomington, Ill., from the effects of morphia, taken for a suicidal purpose. Heuck's will organize a stock co. about the holidays. Joe Lang has been engaged. Johnny Mackey looks natural visiting his old accustomed haunts as he did of old when Wood's Theatre had a claim upon him.

Joe Emmet, during his play, wears a lively that has held together for two hundred years, and uses a handsome table cloth of pure gold and velvet, that cost \$500 and was purchased in India.

CLEVELAND.

Oct. 19.—Euclid Avenue Opera House: Prof. Herrmann has been astonishing goodly audiences during past week with his really marvelous skill in sleight-of-hand. The Three Loretas are wonders of flexibility, and received numerous encores. The "cannon act" was given latter part of week to increased business. Route: Detroit, week of 20th; Cincinnati, St. Louis and Chicago one week each.

Oct. 19.—Masonic Hall: Denman Thompson, 13th, had the largest audience ever gathered in this house. Piece rendered without flaw, and with the most perfect satisfaction. A snide remark on the part of Deleahanty and Hengler, announced as a part of the organization, had left, as also several musicians. Billy Sweetnam and Johnny Allen held up either end of as drunken and disgraceful row of frauds as ever blemished the profession—with the once popular Freeth in the centre, too full for utterance. Hardly money enough was taken at the door to pay for half rent. On the 17th a fair audience graced the Masonic to hear the great Remenyi. He was assisted by Emma Thurston, Edmonde De Cell and Julian Heinze. The audience were of course enraptured. Remenyi paid the Masonic Hall the compliment of being one of the first in acoustic properties of any in the country. Sprague's Original Georgia Minstrels (colored) booked for the 22d.

Clough's Opera House: Frederick Paulding is announced for an appearance in Hamlet 25th, and Rice's Evangeline 30th. Manager Kaufmann is off with Paulding on the Ohio Circuit.

Oct. 19.—Comstock's: Allen's Mammoth Minstrels is the name of a bad party giving a very snide show, and advertising Deleahanty and Hengler, Charles Fostelle and others, who are not with the company. Good-sized audiences were deceived in patronizing this "ham club," 13th and 14th, and many expressed their dissatisfaction by leaving during the miserable performance. The city dailies, without exception, gave this show good notices, which clearly proves that they were either "bought up" or don't understand good, honest criticism. Allen intends reorganizing at Indianapolis. Managers beware his "bum" show. Edouard Remenyi pleased a good-sized audience, 16th, with his violin, and returned 18th and matinee to small audiences. Tours through New England States. Coming: Sprague's Georgians, 21st; Jane Combs in School for Scandal, 24th and 25th. Grand: Frederick Paulding 25th, instead of Rice's Evangeline, which comes 31st. Miles' Children's Pinafore co., 27th and 28th. Items: George B. Hudson, of Queen's Evidence comb., was here 15th, and J. C. Schofield, agent for Paulding, 18th.—The Murdock, Frank and Irene, have returned to spend the winter. It appears they could not effect the engagement expected.—City Journal announces Paulding as Betheccio, the Jester in Fool's Revenge. Another sample of inability.—If the management of the Grand had been farsighted enough to engage a good attraction for 14th, election night, that house would have been packed.

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Illinois. CHICAGO.

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Haverly's: Uncle Colville has had only fair houses this week. Robinson Crusoe "in an entirely new dress" seemed awkward in its new clothes, and did not go off with the same dash as of old. Miss Roseau sang about Baby Mine's male parent, and now he has returned it is to be hoped the reunited family will settle down and enjoy domestic bliss. Kate Everleigh did not act the title role satisfactorily. The laughing duet with Mr. Gill went off tamely. Reed, as Cox, Mafin, as Atkins, and the others were good, and some old and faithfully plain Chicago demurettes reinforced the ballet. In Babes in the Wood Carrie McHenry made a poor Sally, being too large and ungainly. Colville goes to "Frisco" from here. 20th, Macauley as Uncle Dan'l.

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appear with Pinafore and the following cast: Sir Joseph, Digby V. Bell; Capt. Corcoran, Percy J. J. Cooper; Ralph Rackstraw, Louis P. Pfau; Deadeye, John J. Benitz; Josephine, Lillian Brooks-Bell; Buttercup, Flora E. Barry; Hebe, Carrie J. Burton. Prof. Zaulig conducts the orchestra. The Sorcerer, Trial by Jury, and Bohemian Girl will follow Pinafore. 27th, week, Lawrence Barrett.

Academy: Queen's Evidence comb. week of 13th to fair business. Buffalo Bill comb. 23d, 24th and 25th, in A Knight of the Plains. A band of genuine Indians accompany the party. 27th, 28th and 29th, Emerson's Megatherians.

Theatre Comique: Week of 20th, Harry Fellows and Dick Hollywood in sensational drama, Fighting for the Belt. Also Tom Hedges, the Murrays, Winnetta Craven, Minnie Martello, Harry Woodson, Joe Redmond, Ada Clifton and Conway and Farrell.

Items: Globe Theatre closed.—Mrs. Scott-Siddons at Case Hall week of 25th.—Lawrence Barrett is a great favorite here and will be heartily welcomed upon his appearance next week.—Mrs. Scott-Siddons will recite "The Maniac" with appropriate scenery and costumes.—Every copy of THE MIRROR was sold last week immediately upon its arrival.

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SPRINGFIELD.

Opera House: Allen, Deleahanty & Hengler's Minstrels, 16th, to poor house. Fair show. Route: Cleveland, O., 24th; Erie, Pa., 25th; Buffalo, N. Y., 27th, 28th and 29th; Toronto, Can., 30th and 31st. Booked: 22d Jane Combs in The School for Scandal, 27th, Sprague's Original Georgia Minstrels.

SANDUSKY.

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Hooley's: Business with Robson and Crane dropped off somewhat, yet the houses have

by no means been bad. It would have been better policy to substitute something in place of The Two Dromios. 26th, J. K. Emmet in Fritz in Ireland, by William Carleton. Nov. 1, Jacky Hooley's benefit.

Hamlin's: Milton Nobles in A Man of the People has a good second week here. The piece, though not equal to The Phoenix, has many good points, and the company, particularly M. B. Curtis and Fanny Burt, were interesting. Mr. Nobles' perseverance and excellent business tact have placed him far above the run of stars of similar calibre, and he will always be welcomed in Chicago. 20th, Fred Wren in On Time, supported by stock. Eliza O'Connor will play Lady Elizabeth in The Day After the Wedding, preceding the drama. In the concert-salon scene of On Time the following specialty people appear: Emma Hoffman, Alice Somers, Fred Roberts and Jackson and Keefe.

Olympic: That most irresistible of stage Irishmen, Patrick Rooney, and Harry Miner's excellent traveling co. have packed the house every night. Jeppie and Fannie Delano, Billy Carter, Morris and Fields, Lamont and Ducrow, Mollie Wilson and Reynolds and Walling are the other people composing the company, and all are first-class. 20th, Valjean, Sam Bayles, Jess and Wade, Lillie Ellis, Manchester and Jennings, Sam Dearin, Carrie Lavarnie and the Hansons.

Items: Sam Lucas, a colored individual, who is not to be sneezed at by any means, and who is a better comedian than many of his white brethren, has drawn poorly at the Lyceum in Over the Hills to the Poorhouse, a horribly bad piece, "constructed" upon the incidents in Will Carleton's poem. Sam does Uncle Tom 20th.—Fanny Wood is a favorite at the Halsted Street. She remains week of 20th.—Jennie Sherman and other amateur inflections struggled with Led Astray at the West End Opera House two evenings of the past week, and the balance was put in by Farini's Amateur Italian Opera co., who desolated the immediate neighborhood.—Charley Banks in Grant's Trip Around the World at Academy to large business. New people 20th: American Four, Sellons and Burns and Kitty Whitland. Banks continues. The very doleful artist, C. A. Gardner, also remains.—Illie Samuels, of the Olympic stock, has departed for St. Louis.—Harry Miner, manager of Pat Rooney's co., is a most agreeable gentleman, and is as successful with his road enterprises as he is with his new York theatre.—W. F. Sage, correspondent of the Clipper, has returned home from New York.—Haverly's Mastodon, "the only original," etc., at the home theatre. 27th.—The bogus Wallace co. have been playing in St. Louis this week at Pope's. Business bad.—"Billy" Emmett, a loudly attired individual, whom I understand to be the manager of the Academy of Music, for W. B. Clapp, favored me with a call on Thursday last, after objecting to certain items in my past correspondence of THE MIRROR. Emmett informed me that I must not mention his name or that of Mr. Clapp's theatre in future letters. Mr. Emmett's command will be disregarded until the Academy sinks to the level of a South Clark street "music hall." I shall, for the benefit of other people than Billy Emmett, continue to notice the performances.—Pat Rooney's co. go to Racine, Milwaukee and St. Louis.

Oct. 18.—Haverly's Juvenile Pinafore co. to \$500 house, 13th. John McCullough in Othello and The Gladiator 20th and 21st. Gottbold's Octoroon comb. 23d and 24th. B. Macauley 31st and Nov. 1.

Oct. 18.—Nothing billed at present. A Boarding-House co. announced here "went under" before they reached us.

Indiana. INDIANAPOLIS.

Oct. 18.—Opera House: The Bowers-Thompson comb., during past week and were received with marked favor. The attendance was not large. 20th, 21st, 22d, Oofy Gooft's Under the Gaslight. Nov. 3, one week, Mattie Vickers and Charles S. Rogers. Park Theatre: Our Candidate by Richmond & Von Boyle 13th. The upper portion of the house was comfortably filled each evening. Allen's Minstrels opened 17th, and remained two nights; business fair. 20th and 21st, Mary Anderson; 23d, 24th and 25th, Haverly's Pinafore Juveniles.

Crone's Garden: Anna Hubtrange will be the dramatic star next week, with Wept of the Wish-ton-wish. Ollo: Connor and Cannon, Lulu and Charles May, Sam Lang and Dollie Sharp. Business average good.

Items: Deleahanty and Hengler postal-card the daily papers, saying that they have no interest in the troupe using their name.—There is danger of an eruption in the management of the local theatres. I am informed that the season has to date been a dire failure. Combinations "kick" about the local management running opposition to them. Probably Dickson, having complete control of the Opera House, will relinquish his light interest in the Park Theatre.

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Miss Howitt telegraphed to Manager Mitchell at Chicago, but he sustained Mr. Smith's action. Miss Howitt appeared in a card and has been sued for damages; and so the matter stands at present.—At the Olympic next week Den Thompson.—The Gran Fatinitza and Cadet party appear at Pope's, and the Rankins at the Opera House.—The harbor of Ephesus in The Comedy of Errors at Pope's was one of the richest sets ever seen in St. Louis, and was received with continued applause every evening. Richard Halley, the scenic artist of that establishment, is gaining a fine reputation.—The Richmond & Von Boyle comb. open at Pope's 27th.—Robson and Crane succeed Denman Thompson at the Olympic.—Gottbold's Octoroon comb., with a force of colored jubilee singers as the attraction, will commence at the Grand Opera House 27th.—The comedian, John Hart, has become a great favorite here and has a good reception at the Comique, where he is engaged for the best part of the season. The variety entertainment given has never been surpassed in St. Louis.—Rose Goodall is the star at the Globe this week, appearing in sensational drama.—On Wednesday John McCullough gave a matinee to give the young ladies of the Mary Institute an opportunity to witness his impersonation of Brutus. The scholars had the dress circle reserved for their use, and it presented an interesting not to say lovely sight.—German performances are given every Sunday evening at the Olympic and Grand.—Prof. Cromwell's Art Exhibition has been drawing well at Mercantile Library Hall. He remains another week.—D. Clinton Price, a well-known guitarist, will benefit at Mercantile Library Hall 27th.

Oct. 19.—Opera House: Louise Pomeroy 15th, to very light house. Alice Oates 16th and 17th, to fair business; co. fair, but not strong. Oofy Gooft's Under the Gaslight billed 24th, but as Coup's Circus is here same night, business will no doubt be light. It is bad management to play a dramatic co. against a circus, and ought to have been avoided. THE MIRROR is kept on sale by Geo. C. Smith & Co., newdealers.

Oct. 19.—Phillips Opera House: Barlow, Wilson, Primrose & West drew \$415, 13th. Buffalo Bill comb. to good business 16th. Grand Opera House: Jane Combs as Lady Teazle, appeared by request, 14th, to a good house. Support miserable. Den Thompson had a crowded house 15th. Julia Wilson, as Little Tot, was very fine. Item: The Morand-Boniface comb. in Queen's Evidence 25th.

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Kentucky.

LOUISVILLE.

Oct. 18.—Macauley's: The great moral comedian, Macauley Rankin, in The Danites, after rusticing in the suburbs for a week, hiding from the minions of Hoosier law, opened, 13th, to light business. To say that the company gave the same satisfaction as last year would be fabricating to a large extent, as it is in every way inferior to the former company. Route: St. Louis, 20th, one week; week of 27th, one-night stands in Tennessee; Nov. 3, New Orleans. Booked for 20th, one week, the Bowers-Thompson comb.

Library Hall: Barlow, Wilson, Primrose & West's Minstrels 15th and 16th, and on their opening night were greeted with an \$800 house. Nashville 17th and 18th, Atlanta, Ga., week of the 25th, Macon, Ga., to follow.

Metropolitan: N. S. Wood, the boy actor, during the past week. Only fair. 20th, Helen Coleman and Frank Wyncoop in drama, True Blue.

Knickerbocker: Business continues large. 13th: The Kayes, Billy and Mamie, Nick Hughes, Mabel Pearl, Quinlan and Baker, Mlle. Elise Kruger, Campbell Sisters and the La Rue Family. Underlined for 20th: The Austins, Ari Hulston, Deal and Mace, George Livingstone, and McGill and Ryland, with the La Rue Family retained.

Items: The Ada Gray comb. played past week at Paducah, and to fair business.—Ella Zulla and Mons. Loyal, who have been doing their daring trapeze act at the Exposition in this city, close to-night and open at the Globe Theatre, New York, 20th.—It is reported that Davis' Theatre will open Nov. 17, with Buffalo Bill as the attraction.—Quinlan and Baker, the new team who appeared at the Knickerbocker 13th, have proven themselves artists of ability.—Mr. Fitzgerald of The Danites party was taken ill on Monday, and Ed Arnott was called upon to fill his place which he did in a satisfactory manner.

Oct. 17.—Nothing doing in theatrical circles. A large delegation goes from here to Evansville, Ind., Nov. 10, to hear Carlotta Patti at Evans' Hall.

West Virginia.

WHEELING.

Oct. 19.—Opera House: Katie Putnam, three nights and matinee, to bad business. Remenyi Concert co., 20th.

Tennessee.

NASHVILLE.

Oct. 19.—Masonic Theatre: Alice Oates 13th, 14th and 15th, playing Little Duke, Pretty Perfumer and Girofle-Girofla, to large houses. Barlow, Wilson, Primrose & West opened 15th, to \$900, the matinee and evening performances of 18th also being well attended. The Rankins 25th and 26th, Grand Opera House: Gran's Opera co. 15th, three nights and a Saturday matinee in Fatinitza and Cadets. To-morrow the Edwards co., with their new orchestra, give us Pink Dominoes. Ada Gray 22d, four nights. Item: The benefit tendered Minnie Cummings by the citizens 16th, netted about \$300. Messrs. Johnson and Millson gave the use of their theatre free.

CHATTANOOGA.

Oct. 18.—Huntley Dramatic co. 13th and 14th. Hence to Knoxville. Nothing positively booked for the next two weeks.

Missouri.

ST. LOUIS.

Oct. 18.—Olympic: McCullough's second week was marked with uniformly large business, but the packed houses of Fair Week were not observable. He appeared in Virginius, Othello, Richard III., The Wife, and The Gladiator. Fred B. Warde and the co. supported him admirably, and the rendition of the leading feminine roles by Emma Stockman and Mrs. Augusta Foster were exceptionally fine and effective.

Grand Opera House: Evangeline ran three more nights during the second week of the Rice comb., and on Thursday Conrad the Corsair was given. Harry Hunter Richard Golden and George Portesque were immense in the comic portions, and Louise Searle and Dora Wiley sang sweetly and exhibited several very rich changes of costume.

Pope's: The Wallace co. in The Comedy of Errors, and toward the end of the week A Scrap of Paper. The co. is not strong out of Owen Fawc

making them follow her with unabated interest to the close of the play. But in departing from the American stage she does not leave a void that cannot be filled, and though on her former visit she may have stood above her contemporaries, to-day she must rest satisfied with being placed on an equal footing with some of our own actresses. The Romeo of Edward Compton is as good as we have ever seen, and we take the liberty of saying that the present public have seldom gazed on a better performance. Naturally moulded for the part, his rendition is finished, polished, with no jagged ideas that are harsh, but smoothed and rounded—in short, sublime. The balance of the cast was excellent, particularly that of Mercutio by F. W. Sanger and the Nurse of Mrs. F. A. Tannehill. The assignment of the other roles was as follows: Friar Lawrence, H. A. Weaver; Capulet, L. F. Rand; Montague, M. W. Leffingwell, Jr.; Tybalt, H. A. Weaver, Jr.; Peter, Edwin Cleary; Page, Kittie Baker; Lady Capulet, Nellie Morant. Romeo and Juliet will again be enacted on Wednesday evening; Tuesday and Saturday evening, Twelfth Night; Thursday, As You Like It; Friday, benefit of Miss Neilson, The Hunchback. There will be no Wednesday matinee. Next week, Maggie Mitchell, who appears for the first time in Brooklyn, in Lorie, also Fanchon. Fanny Davenport then follows.

Academy of Music: A complimentary concert to David Taylor was given on Wednesday evening, which was well attended by the elite of Brooklyn. Annie Louise Cary, Gertrude Franklin, Diaz Albertini, the well known Cuban violinist, though this was his first appearance in New York or Brooklyn; S. B. Mills, pianist; the Temple Quartette of Boston, E. Agromonte, accompanist, appeared at the entertainment.

Volks: This week Hyde & Benman wake the echoes with an immense minstrel organization, composed of four quartets, twenty-five instrumentalists, and eight end-men, led by Billy Barry as bones, and Harry Kernell as tamba, A. C. Moreland acting as interlocutor, who appear in minstrel scene, also in the new first part finale, The Skids are Out To-day. The olio embraces the following bright lights of the variety stage: Harry and John Kernell in Irish dialogue acts; Kitty O'Neil in her artistic dances; Flora Moore in vocal music; Hugh Fay, Volks' Irish Ambassador; Watton and Ellis in Teutonic impersonations; Alice Bateman, clog dancing; Thatcher and Hume, acrobatic song-and-dance artists; Mer.itt Brothers in ballads.

Novelty: Work goes nobly on at this theatre. The alterations will probably be completed in a few weeks.

Olympic: The number of plays constituting Fanny Herring's repertory is only equalled by her versatility. This week she plays the leading role in the blood-curdling drama, Red Hand, and on Friday evening, the occasion of a complimentary testimonial tendered to her, she appears as clown in the pantomime, The Magic Trumpet. In conjunction with the above, O. B. Collins also plays the part of William in the nautical drama, Black-eyed Susan.

Items: Clara Morris at Haverly's last week of course drew good houses. Female shows have of late taken possession of the Court Square, and this week there is still another. Hart Jackson, owing to ill health, has resigned the management of Haverly's, and Charles L. Andrews takes his place. Col. Sinn has made arrangements to present Contempt of Court, Rescued, and Gus Williams in Our Senator. One of the attractions at Haverly's is the exquisitely sweet music rendered with a masterly hand by Fritz Eisner, solo violinist.

Academy: John T. Raymond to moderately good business three nights of past week. Gallery well patronized. Monday, Woolf's Roost; Tuesday, My Son; Wednesday afternoon, Woolf's Roost, and evening, Col. Sellers. The latter part of the week the Frayne-Tiffany comb. in Si Slocum; galleries packed as they have seldom been. Lawrence Barrett opened on Monday in York's Love; house comfortably filled both upstairs and down, and the piece was enthusiastically received. Support first-class. Ellen Cummins was warmly received, as was also Mrs. Carhart. During the week: Hamlet, Richelieu, Julius Caesar, Money, Marble Heart, Richard III. 28th, the Rentz-Santley Novelty co. the first half, and for the balance of the week Haverly's Chicago Church Choir Pinafore co.

St. James Hall: The Wilkinsons opened a three nights and matinee engagement Monday, to a good-sized audience, in the oft-presented drama of Uncle Tom's Cabin. Good houses at popular prices.

Shelby's Adelphi: Attendance during the past week has been very large. Deleahaty & Heugler will be the principal attraction this week.

Item: The new drop curtain made for the Meech Bros. at the Academy of Music, was unrolled for the first time before the public Monday night. It is a much-needed improvement over the old advertising sheet that has already too long been used for this purpose, and reflects great credit upon the scenic artist of the Academy—Fred Stonfield.

TROY.

Oct. 30.—Griswold Opera House: 14th, Rentz-Santley Novelty co. in good variety entertainment and burlesque Pinafore, to fair house. 17th, Criterion Comedy co. in Our Daughters, to good house. 18th, Fanny Davenport in Pique at matinee to packed house, and evening in London Assurance, to good house; 23d, Rice Surprise Party in Horrors; Nov. 8, Tony Denier's Pantomime co.; 14th, Sol Smith Russell and the Berger Family; 24th, Helen Potter's Pleiades.

PATERSON.

Oct. 20.—Gus Williams 13th, to crowded house. Criterion co. 16th, to poor business; performance good. Topham & Trimble's Comiques for two nights, 20th and 21st. Rice Surprise Party booked for 23d.

Pennsylvania.

PHILADELPHIA.

Broad, Edwin Booth; Park, Lotta in Musette; Walnut, Black Crook. 25th, Miss Neilson; Chestnut, Romance of a Poor Young Man, in preparation, An Unequal Match. Academy, Patti concert, crowded on Monday night; Thursday, Annie Louise Cary. North Broad, Fra Diavolo; Nov. 3, F. L. G. Arch closed. New National, As You Like It. Variety theatres doing well. Wood's Museum is being refitted. Edmon S. Comer had a benefit at the Walnut yesterday (Wednesday).

PITTSBURG.

Oct. 20.—Opera House: Salisbury Troubadours during past week. The Brook was produced the same as it has been given here for the past two seasons. The sketch might be improved. This week, Emerson's Megatherians. 27th, Collier's Banker's Daughter. Library Hall: 21st, Remy; Nov. 7 and 8, Carlotta Patti; 18th, Kate Thayer Concert co. Williams' Academy: Business

co. were warmly welcomed last week by large and well-pleased audiences. The entertainment given was excellent. On Monday night Salisbury's Troubadours opened in The Brook to a large house. Next week, Rice's Surprise Party in Horrors. Nov. 3, Pinafore. Berry's Broadway Theatre: Uncle Tom's Cabin, lost in London and a variety was given here last week to very mild business. Leona; or, Trapped at Last, with a minstrel scene and variety, this week. Item: It was impossible to obtain a copy of THE MIRROR here after Thursday night.

ALBANY.

Oct. 18.—Leland Opera House: Scanlon and Cronin have been holding forth the past week. It is unfortunate for this really clever pair of comedians that they are burdened with such a mess of dreary stuff as O'Neil certainly is. Fanny Davenport and Lina Tattenborn divide next week.

Martin Hall: Abbott Opera co., minus Mrs. Seguin, gave three performances, 17th and 18th, doing Paul and Virginia, Bohemian Girl and Chimes of Normandy.

Item: Dr. Fiske, a clever gentleman from Troy, brought Abbott to Albany. He also has Patti engaged for an Albany concert.

BORNSVILLE.

Oct. 20.—Shattuck Opera House: Laura Alberta comb., in Fifine, to good business on the 13th. Canisteo, 14th and 15th. Prof. George F. Root, Home Concert and chorus of 175 voices, drew a select and good-sized audience on the 17th. Lina Tattenborn appears 20th as Tina, the Milk-Vender of Germantown.

BINGHAMTON.

Oct. 20.—Academy of Music: Robert McWade 15th to good house.

Lester's new hall was opened 14th, with an Old Folks' concert. Seating capacity 1,200. It is one of the finest concert and lecture halls in the Southern tier. Nothing booked for next week.

UTICA.

Oct. 20.—Opera House: Emma Abbott 15th in Paul and Virginia, playing to a large and select audience. Fanny Davenport in Cymbeline 17th to fair biz. 24th, Park Theatre co. in Engaged; 28th, Edmond Remy; 29th, Jessie Conthoni in readings.

OSWEGO.

Oct. 18.—The Rentz-Santley Female Minstrels 16th to a large house. The Park Theatre co. in Engaged are well billed for the 25th. Promenade concert by the Citizens' Corps in the Armory 28th.

KELMIRA.

Oct. 18.—Opera House: Rentz's Minstrels were here 16th to a \$300 house. Lina Tattenborn appears 21st. Item: John O'Brien, of O'Brien Bros., song-and-dance artists, is visiting here.

AUBURN.

Oct. 21.—Business very slack during past week. Rentz's Female Minstrels will appear at the Academy 28th.

ONEIDA.

Oct. 20.—Nothing at either of the Opera Houses.

New Jersey.

NEWARK.

Oct. 18.—Grand Opera House: Amateurs played 15th to immense house. Last week, U. S. Buttons, with a co. of artists, played to next to nothing. 24th and 25th, Rice Surprise Party; 29th, grand concert, Swedish Lady Quartette; Helen Potter, Felix Regamey, Anna Theresa Berger and Herr Schmeizner, Newark Opera House: Gus Williams' unfortunate illness caused great disappointment 14th; 20th and 21st, Pat Meleady in Bridge of Carse; 23d, 24th, 25th, Clinton Hall's Strategists; 27th, 28th, 29th, Bartley Campbell's Galley Slave—Mande Granger and Emily Rigg in the cast; 30th, 31st, Nov. 1, Fay Sisters. Kitty Pell goes to Baltimore as leading lady at the Front.

Waldman's Programme this week: Louise Murio, operatic vocalist; Frank Jones and Alice Montague, musical specialty; Charles Waterfield, comic vocalist; the Grinnells, novelty sketch artists; Julia Walcott, serio-comic, and others, with Brennan's Pinafore and the Footes' drama of Christmas Eve. The Comedy co. Their Pinafore is exceedingly funny and Mrs. Brennan is a good vocalist.

JERSEY CITY.

Oct. 21.—Academy: Bartley Campbell's new play, My Partner, was produced last night before a large audience and met with instantaneous success and favor. There are few changes in the cast. Florence Chase is substituted for Mande Granger, and Laurence Thorpe plays the part of Minnie Palmer did with infinitely better success. The scenery was the same used at the Union Square Theatre. My Partner is a much better play than The Danites, and will no doubt do well through the country. Next week, Marekz Opera co. in Sleepy Hollow, Pinafore and Trovatore. 31st, The Galley Slave for two nights and matinee.

Opera House: Amy Stone this week in Bigamy and Pearl of Savoy.

TENTON.

Oct. 21.—Taylor Opera House: 13th, The Banker's Daughter by J. W. Collier's fine co.; business exceedingly large. The new Opera House orchestra (forty pieces) made its first appearance on this occasion, and made a very fine impression by their excellent playing. Baltimore, 20th, one week; Pittsburgh, 27th, one week; Louisville, Ky., Nov. 4, one week. 20th, Maffitt and Bartholomew's Humpty Dumpty Pantomime co. to good house; 23d, Rice Surprise Party in Horrors; Nov. 8, Tony Denier's Pantomime co.; 14th, Sol Smith Russell and the Berger Family; 24th, Helen Potter's Pleiades.

WATERBURY.

Oct. 20.—City Hall: 16th, Kate Claxton to good business. 18th (matinee), Mrs. Chantreau in Parted; evening, F. S. Chantreau in Kit—to fair house. Booked: 23d, Edith O'Gorman; 24th, Maggie Mitchell; 27th, Joe Jefferson in Rip Van Winkle; 28th, Potter's Pleiades; Nov. 3, Weatherby Goodwin Frolics; 14th, Tony Denier's Pantomime; 25th, Boston Museum co. in The Crisis. Comique: Mr. David is happy. Full houses every night. Byron and Wilson, the Millers, Max and Martha, Alice Evans, Lizzie Lanning, Bertha Rowe, James Neary and Ed Heaney.

BRIDGEPORT.

Oct. 20.—14th, F. S. Chantreau as Kit in The Arkansas Traveler, to light biz. 16th, Kate Claxton as Josephine in The Double Marriage to big biz. 17th, Mrs. Scott-Siddons in recitals to fair biz. 18th, Anthony & Edith Uncle Tom's Cabin comb. to crowded house.

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during past week large. This week: The Eccentric Four, Perry, Magrew, Curdy and Hughes, Wood and West, Della Turner, Avery and Lurie, Harry Bennett, Chas. A. Gardner, Carrie Lewis, George W. Turner, and Morgan and Mullen. 27th, Geo. France in Block Game. Trumble's: Business continues good. Co. this week: Fisher Sisters and troupe and Red-Stocking Minstrels.

READING.

Oct. 21.—Academy: 8th, Oliver Doud Byron in Across the Continent to very large house. 9th, Dickie Lingard's Folly co. to a full house. 14th, Emerson's Megatherians to a packed house. The performance was first-class. 15th, Collier's Banker's Daughter co. to a very large and select audience. 17th and 18th, F. C. Bangs in Dan'l Druce, to very fair business both nights. Following are booked at Academy: 25th, Maffitt & Bartholomew Pantomime co.; 31st, Frank Frayne; Nov. 13, Tony Denier's Pantomime; 19th, Maggie Mitchell; 26th, Joe Murphy; 27th, Sprague's Minstrels. Opera House: 25th, Rentz-Santley Novelty co. to fair business. 21st, John Denier's Pantomime co. gave good show, to fair house. Booked: 24th, Mrs. G. C. Howard in Uncle Tom's Cabin.

EASTON.

Oct. 19.—The Megatherian Minstrels showed in our Opera House 16th to one of the largest audiences of the season. The troupe is really a mammoth affair, numbering fifty performers, all of whom seem to be carefully selected. Almost every feature of their programme was a novelty, and the general excellence of the entire performance was of a rarely high order. They are en route for the West, by way of Lancaster, Harrisburg and Pittsburg. Denier's Humpty Dumpty Pantomime 20th, and East Lynne by Clark's Fifth Avenue co.

LANCASTER.

Oct. 19.—F. C. Bangs with a good co. played Dan'l Druce on the 15th and 16th to small audiences. Mr. Bangs is a splendid actor, but was not appreciated. Emerson's Minstrels on the 17th, and Gus Williams' co. 18th, drew large. Bangs' route is Reading 17th and 18th, Pottsville 20th, Scranton 21st and 22d, Wilkesbarre 23d, Wilmington 24th and 25th, Philadelphia 27th, two weeks. Next week, Maffitt and Bartholomew 22d, A. P. Burbank, recitationist, 24th.

POTTSVILLE.

Oct. 18.—Academy of Music: 15th, Emerson's Megatherians to a large and delighted audience; 16th, Banker's Daughter to large audiences. Harrisburg to-morrow night. 20th, F. C. Bangs in Dan'l Druce, under management of John D. Mishler.

ERIE.

Oct. 20.—Park: Frederick Paulding 18th, to poor business. Frayne-Tiffany comb. 20th, to good business. Mr. Frayne did not appear with the company, owing to sickness. The Wilkinsons in Uncle Tom are billed 27th, and Den Thompson Nov. 1.

DANVILLE.

Oct. 20.—Hi Henry's Premium Minstrels to a packed house 18th. Show fair. Route: Northumberland 20th, Milton 21st, Lewisburg 22d, Watsonstown 23d, Muncy 24th, Williamsport 25th, and thence through New York State. Nothing booked.

TITUSVILLE.

Oct. 19.—Lina Tattenborn, under management of Wagner, Jack and Reis, at Parshall Opera House, 15th. House light. Nothing booked.

WILLIAMSPORT.

Oct. 20.—Booked, Academy of Music, 22d, Mendelssohn Quintette Club of Boston, assisted by Mrs. J. W. Weston.

MAHANAY CITY.

Oct. 18.—Nothing dramatic on the boards.

CONNECTICUT.

HARTFORD.

Oct. 20.—Roberts' Opera House: Monday evening, 13th, Carlotta Patti sang in concert to fair business. Prices were too high to secure a full house. Saturday matinee was devoted to the Kate Claxton comb. to a complimentary benefit to W. H. Gillette, a member of the co., and a full house was in attendance. The Two Orphans was given. In the evening The Double Marriage was played to a good house, and gave good satisfaction. This week we are to have: To-night, Maggie Mitchell in Fanchon; Wednesday, another dose of Gorman's Amateurs; Thursday matinee, Mrs. Chantreau in Parted, and evening, F. S. Chantreau in Kit, and on Friday Fanny Davenport in Cymbeline. With cooler weather we can safely predict good business. New National: The business has been A1, and a very satisfactory performance was given. Gilday and Fannie Beane were the bright particular stars, though Goldie Steele and Sallie St. Clair divided the honors. Ada Lynwood was highly appreciated for two nights, but had to lay off the rest of the week, owing to illness. Tim Rogers was good. Albert Duncan, ventriloquist, better than the average, and the rest did well. Departures: Gilday and Beane, New York; Goldie Steele and St. Clair, Press Eldridge and Tim Rogers, Providence; Duncan, to Buffalo; Ada Lynwood, to Troy. This week: The Murphys, Campbell and Burke, Mollie Nichols, Aubrey and Mauser, Lizzie Day, Tom English, Spray Arlington, and Ed Chrissie.

NEW HAVEN.

Oct. 20.—Opera House:—Oct. 15, Frank Chantreau gave Kit to a very fair matinee and a good evening. 16th, the same co. supported Mrs. Henrietta Chantreau in Parted, to small business. The Standard Pinafore co. gave two evenings and a matinee to smaller houses than the performers deserved. 17th, at Music Hall, Kate Claxton in Double Marriage gave a fine performance to big house. Maffitt and Bartholomew's Humpty Dumpty co. to fair business 18th. Coming: Opera House, 22d and 23d, Maggie Mitchell for two evenings and a matinee; 25th, Fanny Davenport, supported by the Boston Museum co., in Crisis. Music Hall, 22d, Mrs. Scott-Siddons' readings.

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Rhode Island.

PROVIDENCE.

Oct. 20.—Opera House: The past was a gala week. A succession of large houses greeted Maggie Mitchell. At Saturday matinee every inch of room was occupied; even the gallery was filled with ladies, and standing-room was at a premium. William Harris supports the star finely, and the whole co. is a good one. 20th, week, Jos. Murphy first three nights in Kerry Gow; remainder of week Sham Rhue.

Low's: Manager Low showed some very fine scenery in Contrabandista by the London English Opera co., three nights of last week. Zippola Monteith has a beautiful soprano voice, which she uses well. 17th, Boston Opera co. sung Pinafore and Trial by Jury. 20th, the Revellers in Trouble, four nights. 24th and 25th, Tony Denier's pantomime.

Comique: Arrivals this week: the Tudors, Little Lillie, Tillie Antonio, Goldie Steele and Sallie St. Clair, Charles H. King, Tim Rogers and Moore and Lessinger.

Sans Souci: Rented by Prof. J. D. Barry, who has enclosed it, and will present 20th a sensation with a lengthy title.

NEWPORT.

Oct. 20.—Boston Theatre co. in Exiles, to a fair-sized audience. L. R. Shewell as Schelm was capital. 27th, Tony Denier's Humpty Dumpty appears. Nov. 13, Jos. Murphy in Kerry Gow for the benefit of William Wescott, treasurer of the Opera House.

MASSACHUSETTS.

BOSTON.

Oct. 21.—Globe reopened Monday by John Stetson. The improvements which have been made in the house make it now the handsomest in the city, and when others which are contemplated are carried out, the theatre promises to be the most elegant on the Continent. There was an enormous audience on the opening night to witness Narcisse by the Bandmann co., and it scored a very gratifying success. The resemblance of Mr. Bandmann to Charles Fichter, who was always very popular in Boston, is quite noticeable and had its influence in predisposing the audience in his favor. Mr. Bandmann was well received and made an excellent impression. He is destined to become exceedingly popular here. Mrs. Bandmann, on account of illness, was unable to appear, and her place was taken by Marie Prescott, who sustained the role of Doris very creditably indeed.

Park: Emma Abbott opened a brief season on Monday, giving Faust to a remarkably large audience. The singing of Miss Abbott was enthusiastically received. Mrs. Seguin was also heartily applauded.

Museum: Manager Field presented another new play Monday, an adaptation by Albert Angier's Fourchambault. The English version is entitled The Crisis. The plot of the play is exceedingly intricate and finely elaborated. The play was interpreted in a manner worthy of its excellence. Fanny Morant, an old-time Boston favorite, assumed the role of the discarded wife in a style that called out a most complimentary reception. The other parts were assumed by the regular Museum co., Mr. Barrow, Miss Clarke and Mrs. Vincent in particular, adding fresh laurels to already well-established reputations.

SALEM.

Oct. 20.—Mechanic Hall: The second entertainment of John S. Moulton's Popular Course was given the 16th, Nella F. Brown, the reader, and the Schubert Quartette appeared. The Fisk Jubilee Singers were here the 17th. The Boston Theatre co. play The Exiles here the 20th. They bring all their scenery. John Stetson's Opera co. give Crown Diamonds here the 23d. Boston Museum co. appears the 27th. Mr. Moulton is doing well with his Juvenile Pinafore co., and will play them here again before long. Charles H. Webber of this city will bring out his play, The Banker's Crime, with nearly the original cast, in this city and Lynn. D. Warren Moulton has received an offer to join the co. at the Boston Theatre.

SPRINGFIELD.

Oct. 20.—Home Opera co. in Pinafore 14th and 15th, to good house. Mrs. Scott-Siddons 18th, to large house. Mrs. Siddons is a great favorite here and always has good business. Coming: Gorman Amateur Pinafore, 20th and 21st; Park Theatre co. in Engaged, 22d; Fanny Davenport in Pique, 23d; Mrs. F. S. Chantreau in Parted, matinee 25th; F. S. Chantreau in Kit, evening 25th; Jos. Murphy in Kerry Gow, 28th; Salisbury's Troubadours, 29th; Mrs. G. C. Howard in Uncle Tom's Cabin, 30th.

GLOUCESTER.

Oct. 20.—Bennett & Moulton's Juvenile Pinafore co. came to matinee performance 18th. C. H. Smith comes with a co. Nov. 7. Kit comes Oct. 28. Buffalo Bill and Pat Rooney have engaged dates. Five new bill-boards have recently been erected by Messrs. Webber & Bradstreet, and they propose entering that business in this city, for the purpose of conducting a posting establishment that may be depended upon.

LYNN.

Oct. 20.—Music Hall: The second entertainment of Manager Pether's course will be given the 22d. Helen Potter's Pleiades appear in it. Stetson's English Opera co. is booked for 27th; Boston Museum co. 28th; Jos. Murphy, Nov. 1; Kate Claxton, 3d.

TAUNTON.

Oct. 20.—Boston Theatre co. appeared in The Exiles 16th to good house. London Opera co. rendered Contrabandista and Trial by Jury 17th, to fair house. Tony Denier's Humpty Dumpty co., 20th. Geo. A. Jones Uncle Tom's Cabin 23d.

FITCHBURG.

Oct. 18.—The Rivals (a Boston Concert co.) Nov. 18. W. P. Spaulding was in town Thursday, to make arrangements for a concert about the 22d.

NEW HAMPSHIRE.

MANCHESTER.

Oct. 19.—The Kate Thayer Concert co. at Smyth's Opera House 13th, to a very small audience. Murphy. Miniature Pinafore co. came 15th, and pleased a fair audience. G. A. Jones & Co.'s Juvenile Uncle Tom's Cabin co. came 17th and 18th, to very small houses. The concert by this company, 19th, drew a fair house. Coming: At Music Hall, Oct. 21 and 22, Haworth's Hibernia. At Smyth's Opera House, The Exiles by Boston Theatre co., 23d; Helen Potter's Pleiades, 24th; Stetson's English Opera co., 25th, and Joe Jefferson in Rip Van Winkle, Nov. 4.

PORTSMOUTH.

Oct. 17.—Boston Museum Juvenile Pinafore co. to \$450. The Deadeye was the best we have had. 15th, the Revellers, to fair business gave good satisfaction. 20th, Juvenile Uncle Tom's Cabin co., under George A. Jones' management. 21st, Kate Thayer Concert co.; 22d, Stetson English Opera co., with Laura Shimmer and Clara Poole as

prima-donne; 29th, F. S. Chantreau in Kit; Nov. 5, Joe Jefferson in Rip Van Winkle; 6th, 7th, 8th, Hartz the Magician; 12th, Helen Potter's Pleiades.

MAINE.

PORTLAND.

Portland Theatre: Oct. 16, 17, and 18, Revellers in Trouble. Good show and fair business. 22d, Boston Museum co.; 24th and 25th, London English Opera co. in Daughter of the Regiment; Rose of Auvvergne, Contrabandista and Trial by Jury. City Hall: 13th, Hernandez, magician, gift show, immense house. Poor performance. 16th, Kate Thayer Concert co. in G. A. R. Course. Delightful entertainment, but very small business. Music Hall: 20th, Park Theatre co. in Engaged. Advance sales are large. 21st, John Stetson's English Opera co. in Crown Diamonds. Item: Joe Jefferson will appear at City Hall Nov. 8, under management of Charles H. Thayer.

RIDGEBURY.

leaving this morning for Ottawa, where they play 20th, 21st and 22d, Watertown 25th, Syracuse 27th, 28th and 29th, Rochester 30th, 31st and Nov. 1. The Criterion Comedy co. open 20th, week, in Our Daughters, succeeded by London Opera co., Salisbury's Troubadours, and, Nov. 10, Emma Abbott. Theatre Royal: Albert W. Aiken in Alma the Orphan, to wretched business the past week. McDowell's vanderbilt co. 20th, three nights, in The Duke's Motto. Duprez & Benedict's Minstrels 23d, three nights. Padgett and Bassett's Bric-a-Brac 27th, three nights. Lilliputian Opera co. 30th, three nights. Nordhemer's Hall: De Cordora gave two lectures 16th and 17th; good attendance. Murphy's Miniature Pinafore 20th.

TORONTO.
Oct. 20.—Grand Opera House: Frayne-Tiffany comb. in Si Slocum were billed for the first three nights of last week. Mr. Frayne did not appear, owing to illness. His place, however, was filled with a very good substitute. They played to very slim houses. For latter part of week Saville & Lee's English Opera co. rendered The Sorcerer, Bohemian Girl and Pinafore. They were a great success, as on their previous visit, and filled the house every night. This week we are to have John T. Raymond. Royal Opera House: The Arnold Bros. Minstrels, 15th, 16th, 17th, and 18th. First-class show; good houses every evening. Thursday, first appearance in this city of the Santley English Burlesque co., combined with Mme. Rentz's Novelty troupe.

OTTAWA.
Oct. 20.—Hamilton Corbett, Scottish vocalist, 13th, for two nights. To-night, the Majoronis open for three nights and matinee, playing Jealousy, Camille and Diplomacy. Thursday, E. A. McDowell returns for three nights and matinee, presenting The Duke's Motto and Octoroon. 27th, Duprez & Benedict's Minstrels. Routes ahead: Majoronis, Watertown 23d, 24th and 25th. E. A. McDowell, Perth 27th, 28th and 29th, thence to Prescott, Brockville, Kingston, Belleville and up the Grand Trunk line.

HAMILTON.
Oct. 20.—Mechanics Hall: 13th, Frederick Paulding in Fool's Revenge, to a small house. 14th and 15th, Saville English Opera co. in Pinafore and Bohemian Girl, to large and enthusiastic audiences. They return later. 18th, Mendelssohn Quintette Club to a large and fashionable audience. 21st, Arnold Bros. Minstrels. 22d, Rentz-Santley Minstrels.

A True Story.

There is an actress now engaged in this city who for some months received the addresses of a man not only wealthy, but the holder of a prominent official position, a resident of one of the finest mansions on the avenue. He haunted her, followed her, plead with her. She began to like him, and the liking was followed by a feeling strangely akin to love. One day he accompanied her, after rehearsal, from the theatre to her residence in Twenty-sixth street, for the last time.

In the parlor of the house he made her a proposition, thinking she was now so hopelessly blinded by his hitherto respectful and apparently honorable addresses, that she should abandon the stage.

"What shall I leave the stage for?"
"For a better, less laborious life," he replied, and after an ardent repetition of his love and devotion, he closed with the whispered declaration of his idea of "that better life."

"And this is your declaration? And you say you will do anything I ask of you?"
"Anything—anything!" exclaimed the official, now certain that he had won his prize and "bagged" his game.

"Then, sir, do this for me. Walk out of that door, and if you ever speak to me again I'll put you in charge of an officer! And if I hear of your making my name a thing of scandal, I'll horsewhip you wherever I may find you!"

The official left in disgust, and ten minutes afterward the actress whom he did not bag was wending her way to rehearsal at Booth's Theatre.

Speaking of the occurrence, she said:
"I don't know but I would have accepted him as a husband, if he had proposed that position. And if I had—what a life would have been mine!"

"Why so?"
"He would have been after other actresses with the same story too soon for my comfort. I think," she added smilingly, "that if I take a notion to add a husband to my baggage, I will pick out a good-looking, stout suitor."

—Col. Mapleson inaugurated his season at the Academy on Monday with La Traviata, an excellent selection, which introduced Emilie Ambre, the diamond prima-donna of the company, and Sig. Runcio, a new tenor, aided by Sig. Galassi and other favorites. His new company includes Gerster and Miles. Alwina Valleria, Annie Louise Cary, Lido, Robiati, Steechi, and Mme. Lablache. Signori Aramburo, Runcio, Rinaldi, Rovere, Monti, Behrens, Tebaldi, Broderick and David, all new-comers, in addition to Campanini, Galassi, Del Puente, and Grazzi, well known to local opera habitués. The chorus and orchestra have been increased, and will be under Sig. Arditi's baton. A ballet, led by the celebrated Monti Sisters, with Miles, Lauri, Sidney, Kale and Rubridge as coryphæes, will constitute an attractive feature. Col. Mapleson has materially strengthened his forces, and he promises that the mise-en-scene and general ensemble shall prove more complete and effective than last season. In order to cover the additional expenses entailed Col. Mapleson has advanced the subscriptions to \$100 for parquet and three rows of balcony seats, which is an average of \$3.33 per seat for each representation.

Adelina Patti is to sing at the Procadéro, in Paris, in aid of the Dramatic Fund.

"Wives" at Daly's.

Those well-informed gentlemen who are employed to "do the theatres" on the New York daily papers have already informed the public that Bronson Howard's Wives, which Mr. Daly produced last Saturday night, before a large and kindly audience, is a condensation and adaptation of two of Moliere's plays—l'Ecole des Maris and l'Ecole des Femmes—and their persistent and somewhat self-complacent iteration of the fact is not, perhaps, wholly uncalled-for. It is a piece of information which might be new even to the shades of the late Moliere. Not that Mr. Howard has not made a careful and ingenious combination of the two comedies. He has done in a very creditable manner the work he laid out for himself. But from his adaptation of Moliere he has left out all that makes Moliere more than a dead classic among his countrymen. The vital excellence of the great French dramatist lay in his clear characterization, his keen wit, his smooth satire. His technical mastery of the dramatic art was only such as the theatre of his time allowed, and was in no wise comparable with the stagecraft of later schools.

Yet it is simply the trick and device of Moliere that is utilized in Wives—the mere conventional groundwork of intrigue on which he worked in common with all other playwrights of his day. The peculiar and individual spirit of the master's genius is neglected for what is really but the unessential chaff.

Moliere wrote while the theatre was still in the first stages of its evolution from the booth and barn-door period. He wrote for a public that demanded little in the way of scenic decoration or stage management, and that had been brought up in a primitive school of the drama. There was no need of over-niceness in realistic possibilities and probabilities. If his characters were but consistent and their language fit, much license was granted the dramatist in his things external and material. He was not often forced to go off the stage to bring his personages on. If the exigencies of the situation required the presence of a character, the actor made his appearance, and no one asked how he came there. It was an age when the playwright practically had it in his power to "annihilate both time and space" to make his lovers happy.

Of course, under these conditions, the comedy of intrigue could flourish only in its baldest and barest form; not as we know it to-day, clothed with every illusion of Nineteenth century naturalism. Yet it is to audiences already tired of the specious verisimilitude of The Pink Dominoes class of play that Mr. Howard offers this ancient gingerbread, without the gilding that alone could make it acceptable to the modern taste.

He offers it to audiences, moreover, that are beginning to understand that mere complication of situations, however brilliant or ingenious, will not make a play—that a conjunction of other elements is needed—that no cleverness of construction will take the place of dialogue and characterization. At their hands his work meets with but a coldly complimentary reception. They appreciate the skill with which he has rearranged the old combinations of comedy effect; but they can scarcely be expected to take a deep and abiding interest in variations on themes with which they are only too familiar.

What is more, probably many of them wonder what a great and cultured nation can see to admire in the dramatist whom they perhaps see for the first time as introduced to them by Bronson Howard. And it is much to be regretted that Mr. Howard has shown our people only that which many others have done as well as Moliere, and nothing of what Moliere did better than anyone else.

Briefly put, Mr. Howard's piece is merely the constructive groundwork of Moliere's masterpieces, rendered in some measure farcical—certainly lowered in artistic tone—by the absence of the superior charms whose creation was the author's primary object. These plays were written as satires, as pictures of men and manners. They dealt with characters, not with figures, and their wealth of situations went only to the better exhibition and development of these characters. They were built on but not for a semi-farcical plot; yet the farce plot is all that remains of them in Wives. The naked skeleton is there, but nothing of the grace, the power, the envolving beauty that made it human.

Instead of Moliere's brilliancy, we have only Mr. Daly's red fire; and when Mr. Daly has to collaborate with a calcium, it argues a certain weakness in his dramatic production.

As may fairly be supposed, this weakness is not altogether offset by such extraneous attractions as "Carefully-on-tiptoe-stealing" choruses, to the air of the "Conspirator's" chorus, adapted from Lecoq by Mollenhauer in much the same way as Wives is adapted from Moliere. Yet whatever could be done in this way Mr. Daly has done for his new play. Mr. Howard's share

in the entertainment has been to provide something for his hearers to sharpen their wits upon; all that there is to allure the senses has been contributed by Mr. Daly, and in everything, save the unnecessary music, with thorough taste and discretion. The epoch in which the scene is laid is one notable for extravagances of form and color; but Mr. Daly has not yielded to the temptation to spectacular display, and has held himself within judicious limits in giving a bright and cheerful setting to the play, without smothering its life out in upholstery. He has costumed his people well, and throughout has shown a more conscientious endeavor to avoid errors of anachronism than the general theatre-goer will give him credit for.

By dint of admirable stage management, Mr. Daly makes his company appear to great advantage. There is no real character in their parts, but the performers do what they can with them. Mr. Fisher, as Arnolfe, stamps his foot when his young woman cheats him; Mr. Davidge's old man, under similar circumstances, shakes his fist and swears. This differentiates them in the popular eye. Harry Lacy, who plays Horace, is a "juvenile" man upon whom the honors of leading business have been thrust; but he bears them in a modest and manly fashion, and does his work understandingly. Ada Rehan's Isabelle is correct, intelligent and commonplace; she does not repeat her hit in Divorce, but she rises to the requirements of her part. Catherine Lewis, on the other hand, rises decidedly above the requirements of hers. Her development of the possibilities of ingeniousness is something remarkable in its way. Her singing of "I'm such a little fool" was marked by an extraordinary and indescribable mannerism which seemed to please the audience immensely. She has altogether the best part in the piece, and does the most with it. Hart Conway as Dorival acted cleverly, but might have produced his effects with a less vigorous accentuation. George Parkes did not look like a soldier, but fulfilled the other requirements of the part of Fiermonte. The smaller were in competent hands.

Mr. Howard must not complain if the ghosts of the time when he first wrote bright, flimsy, popular plays come back now to plague him; nor must he blame the public that generously and readily applauded him, when, in Old Love Letters, he struck a higher note, now refuses to accept the work of his earlier and less earnest years. It is to be hoped that when he next appears as an author, it will be with a work of serious and worthy sentiment, and that in its production Mr. Daly's sound counsel and appreciative aid will stand him in as good stead as they have heretofore.

H. C. BUNNER.

Sothorn as David Garrick.

David Garrick is one of the parts in the regular repertory of Mr. Sothorn that finds many admirers, especially among the ladies. It was not surprising, therefore, that there was a good house on Monday night to witness the performance, which went smoothly. Mr. Sothorn played the character very much as he usually plays it—there was the same ease and polish of manner, the same artistically uproarious antics in the drunken scene, and the same efforts at pathos in the last act. Mr. Sothorn is essentially a comedian, and he cannot convey the idea of being thoroughly serious or in earnest. His David Garrick, although an excellent piece of acting, is not our ideal of David Garrick. His intense affection for Ada is not thoroughly indicated. He says that he loves her in the same way that he might say anything else that he really meant—and no nonsense about it; but it is not heartfelt, it is not gentle, it is not pathetic, it is not the lover who speaks. When he talks in solemn tones of leaving the stage and giving up the profession, you feel as if you didn't believe him, and that there was a quiet practical joke lurking about somewhere in his motives. In short, the qualities adapted to the cynical mock heroism of the Crushed Tragedian, the idiocy of a Dundreary, or the sublime, gentlemanly assurance of Brother Sam, are of no avail to Mr. Sothorn in David Garrick. Neither are the tones of his voice suitable to those of the impassioned lover between the two fires of duty and love. Perhaps Mr. Sothorn was hoarse; but certainly the sounds emitted from his throat would not, we think, be calculated to advance erotic proceedings with the average young woman.

The Ada Ingot of Julia Stewart was disappointing, for it was a weak performance, the weakest that this otherwise pleasing and promising actress has given us. Ed Lamb, played Squire Chivey acceptably. Mr. Blakely is quite unsuited to the part of Simon Ingot. The dignity of the old London alderman was entirely lacking, and Mr. Blakely's pronounced mode of speech militated against him in the character.

The dinner guests were more or less overdone or underdone, by Mr. Bragginton, as Mr. Smith, Mr. Harwood, as Mr. Brown, Mr. Compton, as Mr. Jones, Laura Le Claire, as Mrs. Smith, and Ida Lewis, as Miss Araminta Brown. A Regular Fix concludes the entertainment, with Mr. Sothorn as Hugh De Bras, in which he is, as usual, wonderfully funny and ridiculous.

"French Flats."

Les Locataires de M. Blondeau was produced at the Union Square on Tuesday night, under the title of French Flats, and scored considerable success. The leading character is M. Blondeau, who invests his savings in what we should call in New York an apartment house, into the first floor of which, when the curtain rises on the first act, he has just moved, with all the beds tied up on the floor, the baskets packed with china, the trunks standing about, and not a chair to sit down on. He congratulates himself, wife and daughter on the step he has taken, and imagines he has nothing to do for the rest of his life, but enjoy his own first floor and collect his rent from his tenants on the other floors. Never was a man more mistaken. He gets forthwith into a series of ludicrous scrapes with his tenants of the three floors above him, in each of which, successively, the scene is laid. The second floor is occupied by the Baroness de St. Amaranthe, the third by M. Bonay, and the fourth by Signor Riffardini. In the series of complications, too long to narrate, there are not a few very droll incidents, although sometimes the movement is hardly brisk enough for a farce. The story though somewhat involved is clearly told. The ladies of the piece have not parts worthy of them, which is also the case with Mr. Lemoine. The fun is made by Parselle, Stoddard, Polk, Courtaigne and Ramsay. Mr. Stoddard overflows with some of his driest and raciest business, and much of the most violent laughter was raised by him. Mr. Polk, in make-up, is a capital imitation of Wachtel, with an equally good imitation of the strut of Brignoli. The similarity was recognized at once and made the audience very merry. Mr. Polk may be credited with the hit of the piece. Harry Courtaigne, a new-comer, proved himself a real acquisition, and as a sort of burlesque military, fire-eating "hip-pocentaur," was extremely good. Mr. Ramsay was very amusing as a love-sick youth, and Mr. Parselle, almost constantly on the stage, was always clever and delightful, and entered in the extravagant humor of the piece with as much zest as though he had played nothing but farce all his life. Ellie Wilton has a part unworthy of her talents, Sara Jewett plays Mme. Blondeau. Other parts are filled by Ida Vernon, Sarah Cowell, Roberta Norwood and Courtney Barnes. French Flats will be represented at the matinee on Saturday. It is funny—not too funny—but just funny enough.

"Pinafore" at the Standard.

The perennial Pinafore, which no amount of repetition can affect, was revived at the Standard, the scene of its earliest New York triumphs, on Monday night, before a very fair audience, which seemed to be appreciative to the verge of boisterousness. The old favorites—Tom Whiffin, as the Admiral, Verona Jarbeau, as Hebe, Hatch, as Ralph, and Eva Mills, as Josephine—were all cordially received. Estelle Mortimer, the prettiest and most charming of bumboat-women, Wallace Macroery, an excellent, albeit too juvenile, Captain, Alfred Holland, as the Boatswain, and F. A. Parmental, as Dick Deadeye, are the new features of the cast. The spell of fascination exercised by this lively satire over the public does not seem to have abated. Corcoran still carols forth his lay to the moon, and the "simple sailor lowly born" perseveres in his addresses, but the public does not tire of the music, and a new opera could not have riveted better the attention of the well-pleased audience which enjoyed the entertainment on Monday. Pinafore was preceded by Trial by Jury, capably done, with the following cast: Plaintiff, Mlle. Jarbeau; Judge, F. A. Parmental; Defendant, H. R. Humphries; Counsel for plaintiff, W. A. Paul; Foreman of Jury, A. H. Pelham. Mr. Humphries, it may be remembered, played Ralph at Niblo's last Winter. There will be no change of bill at the Standard for some time to come.

The Olympic.

Uncle Tom's Cabin was played at the Olympic on Monday night to the best house yet gathered there this season. The power of attraction possessed by the piece seems to be exhaustless, and we may expect to see the next generation of theatre-goers as appreciative of the preaching of Uncle Tom and as regardful of the antics of Topsy as are the theatre-goers of to-day. The revival at the Olympic is quite interesting for several reasons. The version presented is by Robert Johnson, and is a new one in some respects, if a tame one in many. The cast is much better than we are accustomed to at the Olympic, and is as follows:

Uncle Tom	 J. B. Studley
Dan Haley	 Frank Whittaker
George Harris	 De Los King
Simon Legree	 F. A. Tannehill
Marks the lawyer	 Louis J. Mestayer
Samuel Bird of Ohio	 Charles Foster
St. Clair	 Walter Foster
Phineas Fletcher	 J. E. Lewis
Mr. Wilson	 John Walsh
Tom Loker	 Edwin Brink
Master George Shelby	 Louisa Fox
Sam	 Thomas E. Owens
Topsy	 Jennie Yeamans
Eva	 Little Eva French
Eliza Harris	 Ethel Allen
Cassy	 Helen Adell
Aunt Ophelia	 Mrs. W. G. Jones
Mrs. Shelby	 Julia Jefferson
Mrs. Bird, the Senator's wife	 Frances Kemble

Mr. Studley is associated in the minds of most theatre-goers with heavy villains and deep-dyed convicts, and Mrs. Jones with the soulful women of the gurgling melodrama or the stately heroines of standard plays. But both are excellent players and glided into the parts with that ease which great experience imparts to an old stager.

Mr. Studley's Uncle Tom is an admirable performance, and Mrs. Jones' Aunt Ophelia is no less painstaking and satisfactory. Frank Whittaker was well received as Dan Haley. Louis Mestayer makes an amusing Marks, Frank Tannehill a forbidding Legree, and Tom Owens does considerable with the role of Sam. Mr. Foster is always a favorite at this house. Of the ladies of the company it is not so easy to speak in praise. Ethel Allen is entirely too insipid a performer for audiences which are prone to accept "action" and merit as synonymous terms, and Julia Jefferson is a beginner who has much to learn but still more to forget. If we recollect aright, this lady made her first appearance in Brooklyn a couple of seasons ago as Adrienne Lecouvreur at the Court Square Theatre. She failed very badly, and was not heard of again till she appeared at Col. Simm's as a fairy in Dot—the Spirit of Home, if recollection serves us aright. Miss Jefferson has a voice of such uncertain volume and quality that it seems to act without any trammel. This produces a most grotesque effect and impels the listener to ejaculate, almost instinctively, "What have we struck?" To be compelled to write this of any lady is not a pleasant task. But Miss Jefferson has had her praises sounded rather loudly (in one quarter at least), so we presume she will acknowledge that she is amenable to criticism no severer than her pretensions demand or her deficiencies provoke. We record simply the effect produced on Monday evening by her Mrs. Shelby, and our own judgment that she must do better if she hopes to succeed on the stage. Florence Kemble, who is billed for Mrs. Bird, is an excellent soubrette actress, and Miss Adell is an actress who will be apt to utilize the opportunities which present themselves. Her Cassy is strongly and picturesquely rendered. Jennie Yeamans makes a romping Topsy, and Eva French a tearful little Eva. Manager Hofele has mounted the piece in good style, displaying the same judgment in the scenic effects as he has in the selection of his company and disposition of parts. Uncle Tom's Cabin will be very apt to do a good business at the Olympic—of which, by the way, it is far more deserving than the farago of nonsense and incongruity, Across the Atlantic, which preceded it last week.

Lent all Winter.

L. B. Lent, the veteran showman, has "folded up his tents," but not "like the Arabs stolen away." Wearied of wandering in the provinces to the edification of the ruralist, he returns home to re-establish the New York Circus, which was wont of yore to delight old and young alike at the Hippodrome in Fourteenth street. The sage of the arena has spent nearly fifty years—a lifetime—in elevating arenic amusements in America, making the name of L. B. Lent a "household word" from ocean to ocean. In Great Britain, South America and Cuba he achieved equal triumphs, and in this, his latest venture, intends to "cap the climax" and crown his record as the representative American circus manager, by the presentation of a series of entertainments, not to be excelled in any arena in the world. At the opening on the 20th, there was "standing-room only," and the success of the New York Circus is already assured. The company includes excellent material, and the programme is admirably arranged by the skilled equestrian director, John H. Murray. Roswold's orchestra is entitled to a word of commendation.

A Practical Joke.

Few are the showmen who have worked the circuit around New York, who do not know old Tom Gandy, of Taylor's Opera House, Trenton, N. J., for many years the local bill poster—a man of integrity and strict business principles, he has gained a reputation for careful and conscientious discharge of duty that some of his younger colleagues denominate in the language of the times as "slow." A few evenings since, Tony Pastor's company being billed at Taylor's, Gandy was requested by the manager to assist John F. Sheridan at the door. Tommy Ryan of Tony's company saw his chance and proceeded to play a joke, upon the old man. Approaching him he said:

"Do you pass the profession?"
Gandy, by a nod of the head, referred him to Sheridan.

"I have been inside, but forgot to take a check on going out," said Ryan.

Upon hearing this, Gandy gave a knowing wink to Sheridan, signifying that he was an impostor. Sheridan saw Ryan's joke, and quietly told him to "run for it." Ryan did run for it—rushing past the door, overthrowing tickets and checks and scattering them in every direction—and with old man Gandy in hot pursuit fled through the lobby, over the chairs, past the boxes, leaped upon the stage and disappeared. The old man came rushing up in a terrible rage only to meet Ryan standing in shirt sleeves at his dressing room door. A puzzled glance from Gandy, a roar from the boys, and the old man returned to the front of the house, where he took sweet revenge in pounding the street gamins who were unlucky enough to come within his reach while "grubbing" for checks.

The manager of the Renaissance and the Paris Cab Company have arranged that the theatre patrons can secure vehicles to any point for an additional twenty centimes, by giving the fare to an attendant during the entre acts.

NEW YORK MIRROR

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND ONLY DRAMATIC NEWS-PAPER IN AMERICA.

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At 12 Union Square, New York.

Ernest Harvier, Editor.

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ERNEST HARVIER,
12 Union Square, New York.

NEW YORK, OCTOBER 25, 1879.

Amusements.

UNION SQUARE THEATRE—French Flats.
HAVERLY'S THEATRE—Hobbies.
WALLACK'S THEATRE—Contempt of Court.
GRAND OPERA HOUSE—Rip Van Winkle.
ABBEY'S PARK THEATRE—Sothern.
SAN FRANCISCO OPERA HOUSE—Minstrels.
STANDARD THEATRE—Pinafore.
DALY'S THEATRE—Wives.
FIFTH AVENUE THEATRE—Opera Bouffe.
NIBLO'S GARDEN THEATRE—Enchantment.
BOOTH'S THEATRE—Rescued.
MADISON SQUARE THEATRE—Closed.
HOFER'S THEATRE—Uncle Tom's Cabin.
THEATRE COMIQUE—Mulligan Chowder.
HARRY MINER'S THEATRE—Variety.
LONDON THEATRE—Variety.
TONY PASTOR'S—Closed.
VOLKS GARDEN—Variety.
NOVELTY (Williamsburg)—Troubadours.
HAVERLY'S (Brooklyn)—Florences.

MIRROR LETTER-LIST.

Adrian, Rose
Allen, Ethel
Ackerman, Irene
Belden, Clara
Barnard, Mollie
Byron, Oliver Doud
Burns, J. T.
Belgarde, Adele
Boniface, Geo. C.
Cavendish, Ada
Cummings, Minnie L.
Collier, J. W. (2)
Chandos, Alice (2)
Congdon, Stella
Church, Edw. A.
Dargon, Augusta
Daly, Augustin (2)
Dobson, Frank
Devere, Sam
Davenport, Fanny (2)
Frayne, Frank I.
Florence, W. J.
Freeth, Nina
Frohmman, G.
Fraser, John
Griffin, Hamilton (2)
Gayler, Frank (2)
Gardner, Kitty
Gordon, Lou
Garnett, Percy (4)
Gates, Low E.
Hastings, Marie C.
Hamilton, James (2)
Henderson, R.
Joyce, Laura
Levanston, Florence
Kenny, J. C.
McCullough, John (2)
Mitchell, Maggie
Merton, Benia
Murray, John
McDonough, J. E.
Maek, Will (2)
McKay, Andy (2)
Maeder, F. G.
Nelson, Adelaide
Norton, John W.
Osborn, Rose
Oates, Alice
Prescott, Marie
Pickman, Kate
Rutledge, J. P. (3)
Rowe, Geo. Fawcett
Rogers, Genevieve
Steele, John
Stevens, Chas.
Scott, Lester F.
Schwab, Fred
Sessions, Edith K.
Temple, Louise
Vauque, Elsie
Vaughn, Effie
Waller, E. R.

—Ernest Stanley, of the Rice Surprise Party, and a friend were looking at the performance of the amateurs at the Grand Opera House, Newark, on 15th. "They don't stick to the traditional business nor the stage positions," remarked one of the gentlemen. "Of course not; it's a go-as-you-please show," replied Stanley.

—Frank Mayo leaves for San Francisco the latter part of the week. He begins a four weeks' engagement at the California Theatre, Nov. 10. He is accompanied by E. M. Gardiner, his manager. On their return Mayo appears at the Grand Opera House.

—Marie Prescott left on Sunday night for Boston, where she is now playing with the Bandmann company at the Globe. She is leading lady of the company. Miss Prescott has been engaged to appear at the Fifth Avenue on Nov. 20 in Perdicaris' new play, The Picture.

—On Monday evening Fanny Davenport begins an engagement at the Grand Opera House as Mabel Renfrew in Pique. It is her first engagement in New York this season, and promises to be very notable. Miss Davenport is a big favorite in New York, and a brilliant two weeks' season may be looked for. She appears in Brooklyn for a week at its close.

—Grabenheim's Hotel, Newark, is the headquarters of a great many showmen. A particularly flatterer was one was remarking the other evening that he was frequently excessively annoyed by compliments and flattery. He said that only a few evening before a newspaper man had come to him during a performance, and told him that he was a "fine actor," etc. "Great liars, these newspaper men," coolly remarked Grab.

—Alfred Collier will accompany W. S. Gilbert and Arthur Sullivan to this country by the vessel which leaves Liverpool on the 26th inst. Mr. Collier will probably superintend the production in America of The Sultan of Mocha and other of his popular comic operas.

—As McKee Rankin's effort to purify the morality of the stage has ended so disastrously, we would suggest that he turn his attention to the purification of the State of Indiana. Gen. Macaulay could tell him where to begin.

—Gilbert's eccentric comedy, A Wedding March, will be the opening attraction in which the Park Theatre traveling company will present themselves when they appear etc.

To the Ladies of the Stage.

SECOND NOTICE.

The following list includes the names of all the ladies who last week had "Cards" in the New York Dramatic News. Some of them were inserted gratuitously, and some were published against a positive order and after they had been distinctly ordered out, but the far greater portion were authorized and paid for. We are quite willing to believe that all of these ladies do not understand the precise character of the sheet to which they give their patronage. The recital which follows will, however, enlighten them. After reading it they can have no alternative but to take out their cards.

No woman on the stage who values her position can afford to contribute to the maintenance of an agency to debauch her sister artists. No woman who cares in the least for her reputation can afford to furnish the means by which the characters of other women are assailed. No woman, unless she be an accessory in the crime and a partaker of its advantages, can afford to publicly countenance prostitution as the prerequisite to dramatic success.

Any actress who may hereafter contribute anything for a "Card" in the Dramatic News tacitly acknowledges by so doing that she approves of the course of C. A. Byrne, and will contribute her share of the expense toward continuing it. She will become at once an accessory through a flagrant publication of her own willingness to support a paper which has villification for the good women of the profession and dishonor for the rest.

A duplicate of the order to take out the card should in each case be sent to this office. By virtue of an arrangement, the details of which will appear later, ladies who have paid IN ADVANCE for cards in the Dramatic News can have the unexpired time filled in THE MIRROR without additional cost to themselves. No pretext, therefore, can be interposed.

Augusta Chambers. Adelaide Cherie.
Ada Gilman. Annie Boudinot.
Alice Stewart. Alice Chandos.
Alice Harrison. Blanche Corelli.
Maude Stewart. Annie Fox.
Nellie Barbour. Jean Burnside.
Charline Weidman. Cassie Troy.
Constance Hamblin. Elsie Moore.
Dora Gordon Steele. Elma Delaro.
Eugenia Paul. Fanny Marsh.
Gabrielle Du Sauld. Ethel Remsen.
Georgine Flagg. Inez Sexton.
Josephine Bailey. Jennie Reifforth.
Katherine Corcoran. Jennie Yeamans.
Laura Wallace. Louise Muldener.
Lizzie Annandale. Marie Wellesley.
Marion Lamar. Mary Davenport.
Maud Oswald. Mina Crollus.
Alice Grey. Annie Wood.
Georgie Martell. Ella Stockton.
Rose Chapelle. Rose Lee.
Emmie Wilmot. Sadie De Wille.
Eleanor Reade. Florence Chase.
Lillie Glover. Louise Dickson.
Marion Lester. Corinne Neville.
Merce Charles. Mary Breyer.
Nellie Jones. Josie Loane.
Rachel Sanger. Rose Lisle.
Rose Leighton. Heloise Giraldeau.
Minnie Hutcheson. Carrie Jamison.
Clara Fisher Maeder. Jessie Baker.
Rose Osborn. Adelaide Eaton.
Adelina Motte. Alice Sherwood.
Catherine Lewis. Elsie Conly.
Kate Fletcher. Lizzie Kelsey.
Marie Clara Hastings. Relta Edgerton.
Jennie Hughes. Ethel Allen.
Marie Chester. Ida Jeffreys.
Alice Hastings. Nina Varian.
Eva Mills. Laura Don.
Louise Beaudet. Helen Tracy.
Ellen Cummins. Florence Ellis.
Kate Forsyth. Ellie Wilton.
Mittens Willett. Courtney Barnes.
Bertha Welby. Lillian Andrews.
Pearl Eyttinge.

That all of these ladies may have time to be heard from, we defer till next week the inquiry we propose making in each individual case what possible or contingent reason may exist for the action of those actresses who continue their cards in the News after this publication.

THE FIRST TO GO.

THE MIRROR recounted last Thursday one episode in the record of Charles A. Byrne—the proceedings in Room 19, Hamilton House, where he debauched an amateur actress—the wife of his friend—in return for the favor of the New York Dramatic News. We told also how a long course of vituperation and abuse had ended in a divorce suit, and we promised to tell further of the history of the man from the day he first set foot in New York, a fugitive, to the hour he became a prisoner within its limits. Every incident of his record for the past twelve years, every transaction in which he has engaged, every enmity he has engendered, every confidence he has violated, every trust broken, every character assailed, is known to us. We told very plainly that the retention of Byrne on the News would force a recital of facts of which the forged Real Confession was the first and the Merrill suit the latest and most conspicuous.

On Thursday morning THE MIRROR appeared with the first instalment of facts about Byrne.

On Thursday evening C. A. Byrne was dismissed from the editorship of the Dramatic News and a new man appointed.

C. A. Byrne is no longer editor of the

Dramatic News. He is no longer the "sole and responsible." The paper which he founded and made prosperous, for which he sacrificed his manhood and squandered four years of a busy life, knows him no more. He returns again to the congenial and congenial obscurity from which he emerged to scandalize the Dramatic Profession on Oct. 2, 1875.

WHY IT WAS.

The reason which the trio of H's—Howe, Hart and Hummel—give for the removal of Byrne is that they learnt last week from THE MIRROR the true character of the man they were employing, and so soon as they found it out they dismissed him from their service. This is the story they would have profession believe.

But let the reader recall that the owners of the News have enjoyed for four years the same power which they so glibly exercised last Thursday. So far from disapproving of Byrne, they made his domination possible. They aided and abetted him in his attacks, furnished the money to carry them on, and shared the profits of his license and wrong-doing, but when they came to understand that the pressure brought to bear for his removal is stronger than they can withstand, they scruple not to remove for their edifice the architect of all its fortunes. And they say substantially to the public: "We admit everything that has been charged against this man, we fear to retain him longer in our employ, because of what must follow; but we ask you to overlook all he has done, for see! we remove him."

Very good. The acknowledgment is tardy, but not too late. Now let us see who is primarily responsible for this state of affairs?

The owners of the News clearly. They could have removed Byrne at any time, they could have stopped his assaults at any time. They it who are directly responsible for every bit of blackguardism, for every line of vituperation, for every wrong and misdeed which has made the Dramatic News an abuse since it started. Byrne was in their employ, acting as their accredited agent when he broke up the Merrill household and shattered his own. That he is not still is because they have sacrificed him in the vain hope of "squaring" and saving themselves.

BYRNE'S SUCCESSOR.

The man who has been appointed to succeed C. A. Byrne as editor of the Dramatic News was up to the present affair his most abject and servile tool. His name is Richardson—L. P. Richardson—and he made his entree into journalism in a manner not unlike to Byrne's. We all of us remember the Richardson-McFarland scandal of ten years ago, and of the tragedy in which it culminated. It sent Albert D. Richardson, one of the shrewdest journalists in the land, reeling into eternity from a pistol shot. It sent Daniel McFarland down the steep road which ends in the drunkard's death, and it cast upon the broad waves of newspapers Richardson's half-witted son—half-witted from the standard of his father—in a career which has ended strangely enough on the News. Actors and actresses need scarcely be reminded that this same Richardson is the objectionable New York "correspondent" of the Chicago Tribune, and that not a week passes but that paper contains some petty and contemptible "fling" at some lady or gentleman on the stage. Without the brains of Byrne his patron, Richardson has been accustomed to attack all actresses, and when taxed with the offence, to retreat behind the device of a "nom de plume." One episode in the Merrill case will show how contemptible a moral snipe he is: Two months after Byrne, his patron, had begun his illicit relations with Mrs. Merrill, Dr. Merrill, perceiving something wrong, forbid Byrne entrance to his home. Byrne, wishing to tie Mr. Merrill's hands, deliberated how he could get him to make some sort of overt attack which might serve as a pretext for his arrest.

He went to Richardson, who is an adept at such dirty business, and got him to write a decoy letter addressed "C. A. Byrne." Richardson did so, and then Byrne wrote a craftily worded one, both of which were enclosed to Dr. Merrill, but he taking good counsel, saw through the device and declined to commit himself. Byrne and Richardson have been looking for their letters for some time past. To keep them out of suspense we republish them herewith:

THE DECOY LETTER.

NEW YORK DRAMATIC NEWS,
306 BROADWAY, September 10, 1879.

Memorandum for

With the compliments of L. P. R.

MY DEAR BYRNE:—Mrs. Dr. Merrill has left her husband, and he is going around with a revolver, hunting for somebody—who, I can't find out. . . . This information is reliable, but it is all I can lay hands on to-day. Merrill is very reticent as to who he is hunting, but declares that he's going to kill. He was very wild last night.

Yours always,

RICHARDSON.

BETRAYED TO BETRAYED.

MY DEAR MRS. MERRILL:

I receive this from one of my men. I wish you would let me know if there is any truth in it. As I have heard of myself being connected in the matter, it would afford me infinite satisfaction. . . . I think that you should know what your husband is doing and how he is villifying his wife. Will you let me know at once if you have heard anything of this absurd story? Yours respectfully,

C. A. BYRNE.

Richardson is the husband of Ada Gilman, to whose kind offices the News has been indebted for all its prints about Mr. Boucicault or his theatre. Miss Gilman draws a certain salary from Mr. Boucicault which goes to help support Richardson. In this way he is what Hart would call a "cheap" man. Gordon remains on the News and will furnish THE MIRROR with a theme in a future issue. We are "getting on to" Richardson's record now. The News will continue its same policy of abuse, blackmail and assault. The head been changed and the brains removed, but the paper remains the same. It is "backed" by the same parties, it is run for the same purposes. The change has been one of name only. A blackguard has been replaced by an ass. The price of the paper remains the same. The morality of the stage will be upheld, of course.

THE LAST KICK.

On Thursday last Charles A. Byrne—whom I have driven from the position of editor of the Dramatic News—writing for the last time for that paper, indited the following, which was published:

"Joseph Randolph Gardiner is once more wallowing in congenial filth. Not long ago a daughter of the late Judge Shandley, a bright and pretty girl, had to apply to Gardiner for an engagement in a Pinafore chorus. Gardiner professed to be delighted with her voice and appearance, and made an appointment to meet her at a certain address. The poor girl, ignorant of the character and the capabilities of the animal, went there—only to find that it was a house of assignation. Fortunately, she escaped. I shall be very much astonished if some old friend of the late Judge, on reading this fresh exhibition of Gardiner's villainy, will not call this wretch to account for thus cowardly insulting a young and fatherless girl. But that is by no means the last on the list of Gardiner's beastly tricks. Last week a well-known manager had occasion to engage some ladies for two traveling companies which he controls. Every one of them told him that Gardiner had demanded the most infamous of all considerations as the price of any employment on the stage. I have once driven this reptile out of town, and the next offence of which he may be guilty will justify me in a procedure so brief and so emphatic, that, before he knows it, he will be housed in the cell of a penitentiary."

On Monday afternoon there came to the MIRROR office a pretty, slight, delicate-looking young girl, to all appearance barely out of her teens. She had light hair, bright eyes, and was very modestly dressed. Her name is Lillie Shandley. She is a daughter of the late Ned Shandley, formerly a Police Justice, Alderman and State Senator, and always a political power in the Seventh Ward. Untoward reverses and the death of the bread-winner of the family had thrown Shandley's daughter on the stage, where her cleverness and intelligence had to some extent told even in the small parts she was playing.

The story Lillie Shandley told was a straight one, and it bore upon its face the impress of truth. There was, she said, no foundation whatever for the unmanly and atrocious libel published about her. She had been absent from New York eight weeks, had seen C. R. Gardiner but once in her life, had never had any conversation with him, had never made any appointment, had never asked his influence to obtain employment for her, and had known nothing of the alleged transaction till some kind friend had sent her the News. The whole story was a lie from beginning to end, and the perpetrator had not scrupled to drag in the name of a young girl who found on the stage her means of livelihood, and who was confronted at the very outset of her career by an imputation which her father, had he been alive, would have resented most terribly.

I make for Lillie Shandley the correction she asks. But the very fact that such a correction should be necessary is in itself most painful. That it should have been within the power of the blackguard and scoundrel whom I have dislodged from his dirty domination on the News, to so wrong a fatherless young girl in furtherance of his own schemes, is pitiable indeed.

C. R. Gardiner holds in his hands the key to all the abuse so bitterly showered upon him by this man Byrne. It is a letter written by Byrne to Gardiner some time ago, wherein he asks a favor for Josh Hart. The penalty for not complying with the demand was abuse. From this letter—which, by the way, should have been published long ago—I extract the following:

DRAMATIC NEWS OFFICE.

" . . . Mr. Hart is not proprietor of the Dramatic News. It is true he advanced me money on its first inception. He was and is my friend, and always will be. . . . I shall hold you accountable. If you pursue this any further I shall make it my particular business to investigate and print certain

scandals relating to you, which will make your position in New York very uncomfortable. Yours,

C. A. BYRNE.

INTERVIEW WITH JOSH HART.

A representative of THE MIRROR called on Josh Hart at his residence, 71 Lexington Avenue, in reference to the proceedings of the News. Mr. Hart said that he had always been one of the owners of the paper, and had never concealed his connection from any one and that he now represented a majority of the stockholders, and that they had decided on the removal of Byrne. "He has violated our confidence," said Hart, "by doing the very thing he preached against. He will never write another line for the News. I have appointed Mr. Richardson, and given him instructions where to go and what to do. This is my Byrne," said Hart, "has gone off with a woman I never saw act and never heard of till this—thing came up. I am done with Byrne."

ITEMS.

Steele Mackaye tells a MIRROR representative that Alfa Merrill had broken her engagement with him, and that he has some one in her place.

Laura Byrne, C. A. Byrne's wife, has had her divorce proceedings deferred. John D. Townsend is her counsel.

A telegram sent to McKee Rankin in Indiana, at the beginning of the break-up, has elicited no answer.

Judgment has been entered up for costs in the suit of Merrill vs. Merrill. Mrs. Merrill must pay them.

The question of the ownership of the News will not be settled before next week. THE MIRROR will contain the details of the proceedings.

Respecting Mary Anderson.

The tragedy at the Burnet House, Cincinnati, which deprived Florence Smith of her life, has also deprived Mary Anderson of her advance agent, and has furnished a good many intermeddlers with a text upon which to assail that lady. We do not propose replying seriatim to the conclusions so glibly arrived at, for that were time wasted. But we do intend that the profession shall know the real facts of the matter, and to that end recount them herewith.

When Florence Smith turned the smoking pistol, which had sent a bullet into S. M. Hickey's head, to her own, she made the last mortal sacrifice for her lover. She did this deed of bloody atonement not because—as some have said—she had a rival, but because Hickey had told her so, and therein told a falsehood which very nearly cost him his life.

Miss Anderson was as much pained as any one could be at the trouble which befell him, but she could not be expected to retain in her service an agent whose foolishness and want of judgment had been fraught with such results. And to make matters worse, Hickey became so blind to his own interests, and so reckless in his disregard of the interests of Miss Anderson, that, at the very time the newspapers of the country were teeming with distorted and extravagant accounts of the unfortunate affair, he indited to a man, who was himself before the courts of this city as co-respondent in a suit charging him with debauching a married woman, the first message he had written, and signed it "sincerely."

Not satisfied with having the name of his star dragged into the newspapers as the rival of his mistress, Hickey writes to this blackguard, who has been Miss Anderson's constant assailant, asking him to suppress her name!

Suppress it! What for? Why should the answer to the imputation that an innocent young girl was mixed up in his amours be suppressed? Rather let the facts be told and the lady cleared. If Miss Anderson had no reason to object to him, neither should Hickey.

Less than a year ago to-day S. M. Hickey was running at a loss a theatre in Syracuse. He had no money and very little credit, and he was staggering under a load of debt quite beyond his powers. Miss Anderson was at that time, as she is now, the most attractive lady star on the American stage. At the instance of her manager, Col. Griffin, Hickey filled about four weeks' time for her in the New England towns, which she then visited for the first time. Business was good. Col. Griffin closed an agreement with Hickey to be interested thereafter with him in the management. Hickey jumped at the opportunity, and since then he has enjoyed a period of great prosperity. He has made \$5,000 on Mary Anderson, paid some of his debts, reduced others, and got on his feet financially.

But how has he repaid all this? He has involved a lady, whose name was never before sullied by an unkindly word, in a notorious public scandal; he has arrogated to himself the position of her manager; he has bandied her name among the bagnes of the Onondaga district, and he has asked a moral ruffian of his acquaintance to suppress the truth. And for this he asks her to give him 25 per cent. of her profits.

Miss Anderson thinks, as we think, that a man—whatever his feelings and intentions—who could do a thing like this, is not a desirable business condutor for a lady star, so thinking, she dispensed with Hickey's services as soon as the details of his proceedings became fully known.

Mr. Hickey has no one but himself to thank for this. Still, he will be likely to retrieve his position and get back on a good footing once more in the field of management. Miss Anderson comes out of the discussion un-

scathed, and so far from decreasing it has absolutely augmented her popularity. Her engagement at McVicker's, Chicago, last week was a positive ovation, the house being nightly packed. This, too, in a city where she has never before been strong. In Indianapolis this week she has been doing equally well.

Hickey is with his brother in Cincinnati, and is quite recovered. John Norton is in St. Louis. The press has, generally speaking, taken a very good stand on the subject, and nowhere have the facts been more succinctly stated than in the following article from the Albany Argus of Sunday:

MISS ANDERSON'S POSITION.

In discharging S. M. Hickey, who carried her unsullied name into the annals of his abomination, Mary Anderson did right. He himself admits that the representations he made of his employer to his victim were utterly without foundation. His admission is only of importance to show what sort of a person he is, for having committed that offense against an American gentlewoman. Next to the insult of being scandalized by such as he, is the ignominy of being vindicated by him. The character of Miss Anderson really needed no such superfluous impertinence of exonerate as Hickey thought to give it. The lady showed her estimate of his mingled mendacity, shamelessness and impudence by at once dismissing him from her business service. The test which events of this kind are to the American press has been well worth watching. The newspapers which have dragged their filthy faculties to the front, by trying to represent an honorable woman as either injured, or as seeking advertisement, by this scandal, with which she had nothing to do, degrade journalism and popularize the bludgeon or the whip as an argument against attacks on the character of respectable women in any station or calling—the argument to be well applied to those who make the attacks. We have presented one or two of these attacks, in order that readers themselves might see the malice or carelessness that in unsavory newspapers marks the business of the expression of opinion or the ventilation of gossip and "humor." The instances in which characterless wretches commerce in the good name of virtuous women are doubtless not few; but the instances in which such outrages come to light are, for the good order and the good odor of society, not many. In this matter the offense came to the light in the lurid blaze of a tragedy of vice; the indignation which was excited by it in every chivalrous and considerate quarter confirms the soundness of influential opinion and the strength of true womanhood and true living as securities of character in the United States. The moral tendency of the stage is always a matter of importance and discussion in the world. It will be in every age largely determined by the kind of manhood and womanhood the stage develops in players, not merely in plays. The players and the other persons nearly or remotely connected with theatres, in any way, will, in the nature of things, be made a gauge of the ethical estate of the dramatic calling, in public opinion. The career and character of Mary Anderson have done a reflected good of a large kind, in being brought into contrast with the career and character of those who have been shot into attention by the pistol of the woman who loved not wisely but too well. That contrast is one it behooves the stage to cherish, one it behooves the stage to hold to, or to make, typical of itself. Miss Anderson in at once dismissing Hickey from her service has not merely given the testimony her self-respect required, but she has set an example which those who think the morality and the merit of the stage go together, ought to emulate and applaud. Those who attribute the course of Miss Anderson to lowering considerations of advertisement or sensation, simply protrude their own qualities and exhibit their inability to enter into the motives which move elevated natures to correct actions. It is sad to reflect, however, that for this misconception those who want of decency and judgment is manifested by it, are not wholly to blame. Not a few actors undoubtedly do count anything a net advantage which advertises themselves savorily or unsavorily, and the fact has become so plain that the average man is justified in being very cynical and contemptuous about it. But the quality of those who resort to that sort of thing is not misunderstood. The quality of those who do not resort to it should not be misunderstood, either, and when they make their actions as prompt and characteristic as Miss Anderson has made hers, there is no danger that it will be.

A Nuisance and a Danger.

Just at present a certain quietude appears to prevail within those mysterious social regions which are known as "the amateurs." We say "appears" advisedly, for the apparent quietude is pregnant with possibilities of action. It is a deceptive calm which bodes horror to come. Soon will the amateur burst forth and hold high carnival in the Lexington Avenue Opera House and the Academy of Music, making those ill-fated houses like unto the abomination of desolation, and sowing the milk of human kindness in the bosom of society. Then will Pauline and the modiste murder Bulwer in Fifty-eighth street, and Juliet and the prompter desecrate Shakespeare in Irving Place—then will the young lady who has been "taking lessons" in Elocution and Dramatic Art make her debut, gather in her little collection of notices, and go her stellar way rejoicing, in the face of inevitable failure.

It is all a vanity and a vexation of spirit, this whole "amateur" business, a folly born of the listless idleness of an extravagant society. A set of people who have no intellectual resources, no sensible system of recreation, no really worthy end or aim in life, outside of the daily necessities of existence—such a set gathers together to form the "amateur association." These triflers play at a profession, debase an art, as far as they can, and, to a certain extent, act as a positive annoyance and injury to honest toilers, who strive to make a living out of the craft which no man has a right to turn into an unproductive pastime.

All this is bad—bad enough to constitute a very serious indictment of this whole frivolous class. But it is not the whole, nor even the worst part of the business. There is a disgraceful aspect of the amateur question, which has hitherto been handled altogether too gingerly.

It may seem strange, even shocking, to say it; but the influences which surround these "societies" and "associations" are wholly harmful and unhealthy. The mother who lets her daughter enter an amateur dramatic club in the City of New York, exposes her to an atmosphere infinitely more dangerous than that of the most depraved and licentious stage it is possible to conceive of—an atmosphere whose deleterious elements are the more patent for evil that their nature is unknown—their existence, even, unguessed at.

Look at the natural constituency of these gatherings, and the associations which environ a young girl who enters one of them. Their membership must necessarily be made up of persons possessing, or supposed to possess, dramatic talents or tastes. This affords an opportunity to certain individuals gifted with these qualities to enter circles to which nothing else could give them a passport. A young woman of good social position will meet in a society of amateur players men and women with whom she otherwise never would or should come in contact. They are perhaps clever and able in their way; but that is no guarantee of their personal character. She meets them on a false footing, and the equivocal nature of the connection serves only to add to its charm. And even among those of her own rank and class there are plenty of would-be Don Juans, who, lacking the ability to play their chosen roles in general society, are glad to avail themselves of a chance which brings the aid of an artificial excitement, and the favoring conditions of an intimate proximity, to further their purposes.

Every amateur performance in public means—or may be made to mean—a dozen or two dozen private rehearsals. That is to say, so many meetings behind closed doors of ten or twenty foolish, careless young people, intoxicated with the excitement of a strange and fascinating employment, and one whose vaguely comprehended laws and rules are a constant temptation to unconventional license. Worse still it is, when, instead of a large number, two or three come together to play at rehearsing some special scene or passage—when, it may be, an innocent young girl passes hours practically alone in the society of a man who would not be received in her parents' house.

Has any one ever noticed how many divorced women, and girls separated from their families, have gone on the stage direct from the amateur ranks? Also their conduct after they are on the stage?

It would be easy to reconstruct, from given data and inferences, the history of these debutantes. The American husband is not dramatic and elocutionary, after the French methods; but he is a man with a very natural aversion to divided wifely affections and second-hand fidelity, and it is very probable that, when he finds his wife has yielded, before or after marriage, to the one physical temptation, inseparable from indulgence in an idle and injurious form of amusement, he expresses himself to this effect:

"You have deceived me, and proved that you are not capable of taking care of yourself. I will have nothing more to do with you. I do not wish to disgrace you publicly. You may put forward any reason you please for our separation; but I will not have you in my house or near my children, and hereafter I will not recognize you as my wife."

So she looks for help to the institution that ruined her; and, in a few weeks, we learn that Mrs. Blank has gone on the stage—so much against the wishes of her husband that the hitherto happy pair have parted permanently. The husband is well satisfied with this arrangement, which leaves him free while it conceals his dishonor. And society is satisfied, because all the subsequent slips which this erring sister is sure to make will be set down to the contamination of the outcast professional stage, and not to that of the amateur, nursed in the bosom of propriety.

New York Amusements.

The local managers have no cause to complain of the business being done at the theatres this week. Hobbies is packing Haverly's, Enchantment is drawing full houses to Niblo's, and Contempt of Court is doing well at Wallack's. Jefferson's audiences at the Grand Opera House are limited only by the capacity of the theatre. At each of the other theatres there is a change of bill.

—W. S. Gilbert will arrive in New York in about two weeks.

—Jos. Murphy opened at Sim's, Brooklyn, last week to \$300 and closed to \$600. There was an increase each night. This is significant.

Booth's.

Dion Boucicault is ill—very ill, more ill, in fact, than the public is apt to suppose. During the run of Louis XI. last week he broke down suddenly by overwork. Peremptory notice had already been given to the company that the season would close Nov. 22, and they were given their choice of going out with one of H. J. Sargent's "snaps," or being thrown out of employment. Rose Coghlan had a good offer from Steele Mackaye, which Boucicault caused her to reconsider and decline. Mr. Boucicault's version of Seraphim, called A Pious Fraud, was about to be put in rehearsal, and the parts were given out on Friday. Rose Coghlan was to have played the title role, and John Clayton the Admiral. It was to have been played on Tuesday of this week. Gran had the refusal of the house for three weeks, beginning Nov. 22, when he was to have played Copoul and Paola-Marie, reinforced by a new star. On Saturday Mr. Boucicault changed his mind and announced that the season would continue until January. Several of the company had, however, seceded and accepted engagements elsewhere. Rescued is now being done to miserable business, but will be kept on some time longer. Meanwhile Boucicault's version of L'Assommoir is being got ready for production Nov. 10. It will be called Drink. And if he attempts to produce it litigation will probably ensue with Augustin Daly, who holds all the rights to the play in this country. A fraudulent version of the piece was produced some time ago by Tom Maguire in San Francisco at the Baldwin Theatre, Rose Coghlan playing the leading part. She will play it here. John Clayton will be the Coupeau. The company is a good deal weakened by withdrawals, but contains material sufficient to cast it well. It will be a strange commentary on Mr. Boucicault's brief managerial rule if the season which he began with Rescued ends with Drink.

Straws.

The Parker House, Boston, sold 228 Mirrors last week.

J. R. Hawley, the Cincinnati newsdealer, says: "If you want THE MIRROR nowadays, you must come sooner."

In Cleveland all the Mirrors were sold out within an hour after the paper arrived there last week.

The Cincinnati Commercial says: "THE NEW YORK MIRROR is a bright, new sheet, which manages to be spicy without being spiteful."

From Richmond, Indiana, comes the following: "We wish to call the attention of all persons interested in the drama to THE NEW YORK MIRROR. It is the only paper published in New York devoted exclusively to the interests of the drama. Its editorials are ably written by Mr. Ernest Harvier, a gentleman whose knowledge of what he is doing not only makes IT THE BRIGHTEST JOURNAL IN THE LAND, BUT THE MOST RESPONSIBLE ONE. Mr. Harvier deserves the great success he is constantly receiving in return for his grand efforts."

PERSONAL.

WARE—Anna D. Ware has cancelled her engagement with Steele Mackaye.

NUNEZ—Major Nunez, manager of Pike's Opera House, Cincinnati, is in town.

MARETZKE—Max Maretzek's grand scheme of an English opera company dies hard.

LEWIS—Catherine Lewis is the feature of Wives at Daly's. Hers is a capital performance.

ROBINSON—George S. Robinson and wife have left the Gus Williams Dramatic company.

STOCKTON—Ella Stockton is engaged as leading lady with Gus Williams' combination.

DAY—Charles Day is press agent for Lent's Circus at the Globe. He is the all-day agent.

QUARANTINE—Annie Pixley was compelled to give up her dates in Texas on account of the quarantine.

RESCUED—Ella Stockton replaced Marie Prescott as June Garside in Rescued at Booth's last week.

MAYO—Frank Mayo commences an engagement at the Grand Opera House on Dec. 29, New Year's week.

CHERIE—Adelaide Cherie is engaged by Thomas B. McDonough to support Ada Cavendish, commencing Nov. 24.

DAVENPORT—E. L. Davenport, Jr. (H. G. Davis) plays with his sister next week at the Grand Opera House in Pique.

JARBEAU—Success has not improved Verona Jarbeau. Her Hebe at the Standard is not near so good a performance as it was at first.

PRICE—Mrs. Charles Fechter has filed a protest against the appraisal of her husband's goods, made by Lizzie Price of Philadelphia.

GOURLAY—There is no truth in the report that John Gourlay has retired from the Troubadours. His difference with John Webster has been settled.

COMPTON—Edward Compton, Adelaide Neilson's new leading man, is a success. The same cannot be said of his brother, who is playing at the Park.

DREW—Frank Drew has been engaged to John the Revellers. This musical and comedy company are meeting with excellent success wherever they go.

HAD ENOUGH—George Stanhope, agent of McKee Rankin's Danites, "has had enough." He quit the party in St. Louis, and has joined Oliver Doud Byron's combination.

GILL—William Gill left the Colville troupe in Chicago. He was presented with an Elk's badge—an Elk head encircled with rubies—by the members of the company on Saturday.

LASCHELLES—Sara Lascelles plays a rather trivial part in Wives at Daly's—a musketeer or something of the sort—but she looks so pretty that one regrets she is not more prominent.

HARTLEY—Grace Hartley of this city played Mabel Vane in Newark on the 15th inst., and made an excellent impression. She was called before the curtain at the end of the first act.

HALL—T. A. Hall (formerly manager of the Walnut, Philadelphia) and Edward, his son, have left that city for New Orleans, where they open the Grand Opera House on Nov. 10.

GO-AS-YOU-PLEASE—Graves' Queen's Evidence is the chief go-as-you-please party on the road. Nevertheless, it can hardly be said to have gone as it pleased—from the start.

KATRINA—The part which Marie Prescott plays in The Picture is called Katrina. It was to have been given to Emily Rigi. The season begins on Nov. 10, and lasts two weeks.

HART—Josh Hart was in town last week on business disconnected with theatricals. He is well in health and reports business at the Howard Athenaeum good—a repetition of the success of ten years ago.

SCHWAB—Never, since the first appearance of Adelaide Neilson in this country, has Fred Schwab seen anything he liked so well as last week's MIRROR. Thus are the mighty pleased.

NEILSON—Everyone is, of course, glad to know of the success of Adelaide Neilson. But few would be pleased, however, if they knew that it is made at the expense of other estimable artists.

GONE—Allen's Minstrels disbanded in Indianapolis on the 18th. Johnny Allen left to join the Big 4, who opened in St. Louis on Monday. The break-up is a bad one. The troupe is to reorganize, however.

NOVELTY—The public wants novelty—on paper. The recent attractions at six of the principal houses have been Rip Van Winkle, Pinafore, Uncle Tom's Cabin, Our American Cousin, Barbe-Bleu and Divorce.

CLARKE—Harry Clarke is treasurer of the American Theatre. Mr. Canary had good judgment when he engaged him as his treasurer, as he fits the position admirably. Morris Simmonds has gone to Buffalo.

FRAYNE—Frank Frayne is very ill. At Buffalo last week he was compelled to discontinue playing and return to his home in Philadelphia. Mrs. F. accompanied him. His affliction is of the malarial type.

CRITICS—Cincinnati is fortunate in having on its chief papers excellent dramatic writers. Callahan on the Commercial, McCormick on the Enquirer, Chamberlain on the Gazette, and O'Shaughnessy on the Times, are four of the ablest writers on dramatic topics in the country.

DISSOLVED—Watson and Ellis, the clever "German team," are playing in Brooklyn this week. On Saturday they separate. Cause—Watson, who considers himself the "whole show," demanded more than one-half the receipts—which he has been receiving. Ellis objects; hence the separation.

ABBOTT—"Honest little Emma" Abbott is not honest when she advertises that the New York Times said of her: "Emma Abbott's supreme effort is her Marguerite, the masterful personation of which last night astonished, thrilled and delighted her audience." Reason: The Times never made such a statement.

ALMAYNE—Mlle. Nard Almayne made her first appearance at the Standard Theatre on Saturday evening as Ophelia in Hamlet. She was very nervous, but displayed an order of talent which fits her for gentle roles. Miss Almayne will be in the cast of The Picture at the Fifth Avenue.

DAVENPORT—Fanny Davenport will appear as Imogen in Cymbeline for the first time in this city during the second week of her engagement here. Her performance of this most delightful character will be awaited with a good deal of interest. By the way, Miss Davenport has been confining herself to the legitimate this season.

HOWARD—Joseph Howard, Jr., was so busy last week gathering facts about Philadelphia journalists, that he quite overlooked an episode in the career of one nearer home, and, for aught we know, has not heard of it yet. This is bad for a correspondent. However, Mr. Howard must have his own good reasons for not hearing too much, even though they might not bear examination.

ARCH—The Arch Street Theatre closed this week for the first time, we believe, in its history during a regular season without cause. Mr. Mendum announces that he was depending on Max Maretzek to fill the week with Sleepy Hollow, but that Maretzek disappointed. As three weeks have elapsed since Maretzek collapsed at the Academy, and as there is no lack of good dramatic attractions, the closing of the Arch in mid-season is, to say the least, weak. The theatre is announced to reopen on Monday, with Frank Bangs in Dan'l Druce.

PROFESSIONAL DOINGS.

—Major J. P. Pond is in town.

—Gilbert's Wedding March is well spoken of.

—Mrs. E. L. Davenport publishes her address in another column.

—Harry Watkins plays in Staunton, Va., next week—Fair week.

—Forget-Me-Not succeeds Our Girls at the Baldwin, San Francisco.

—John Gilbert is better, and will play in the next piece at Wallack's.

—Mark Smith has been engaged by John Stetson for his opera company.

—The Children of Capt. Grant was a dead failure at the California Theatre.

—The advance sale for Miss Neilson's Brooklyn engagement was \$700.

—Bandmann opened to a splendid house at the Globe, Boston, on Monday night.

—Pat Rooney played to \$6,200 on his week's business at the Olympic, Chicago.

—John Rickaby has closed for an engagement for Gus Williams at Sim's, Brooklyn.

—My Partner opened its traveling tour to a good house in Jersey City on Monday night.

—Mrs. Scott-Siddons is to abandon her readings and resume dramatic performances shortly.

—Fauny Davenport was in town on Sunday. She played in Albany on Monday night.

—Jos. Emmet's share of his engagement at the Grand Opera House, Cincinnati, was \$5,000.

—Milton Nobles is doing a 50 per cent. better business this season than last in the Northwest.

—R. E. Stevens is in town attending to Fanny Davenport's business at the Grand Opera House.

—John J. McNally is at present writing the concluding lines of a new burlesque for Willie Edouin.

The Philadelphia Order of Elks give their ninth annual benefit on Thursday afternoon, Nov. 13, at the Walnut.

—Alice Wren has replaced Leonora Bradley as Peachblossom in Oofy Gooft's Under the Gaslight company.

—George O. Morris has been engaged to play leading heavies with Edwin Booth at the Grand Opera House, beginning Nov. 10.

—Minnie Gough, the popular English vocalist and burlesque actress, was a passenger on the Guion Line steamer Wyoming, which arrived on Tuesday.

—Daly's Assommoir opened well at the New National, Philadelphia, on Monday night, with Laura Don as Gervaise, and Sam Piercy as Coupeau.

—Hattie Davenport of the May Fiske company is lying dangerously ill in Bloomington, Ill., from the effects of morphine taken with suicidal intent.

—Zelda Seguin has finally concluded to resume her position with the Emma Abbott Opera company, though she is still suffering greatly from the shock occasioned by Mr. Seguin's death.

—Oliver Doud Byron did a splendid business at the New National, Philadelphia, last week, turning people away at several performances. He has been accustomed hitherto to play at the Arch.

—The Galley Slave will be done at Haverly's on Dec. 1 by Bartley Campbell's company, which includes Maude Granger, Emily Rigi, Helen Vincent, Charlotte Neville, Frank Evans and J. J. Sullivan.

—Max Maretzek's Opera company will appear on Monday, Oct. 27, and Tuesday, the 28th, at the Academy of Music, Jersey City, singing Pinafore, with Annie Montague as Josephine, Minnie Palmer as Buttercup, C. H. Turner as Capt. Corcoran, and James G. Peakes, L. Fink and J. Burnett in the other roles. They will do Sleepy Hollow on Wednesday and Thursday.

—The Wanderers is the title of a new four-act play. The story treats of the trials which beset a refined young girl and her blind mother, who come to this country from England in search of father and husband. Immediately upon their arrival the banker with whom they entrusted all their means fails, and they are left to pursue their search absolutely friendless and poor in a strange land. There are two underplots—one in which an unscrupulous man and woman connive to keep the old man sought after out of the way and thus increase the trials of the mother and child, and another to blast their characters in the eyes of the banker, who, conscious that he has ruined them, becomes first interested and then in love with the girl. There is a broad vein of comedy pervading the play, which is strong in scenic arrangements, but absolutely free of sensationalism. The author is Harry A. Steel.

SHAY—Johnny Shay, a popular performer who has played at the Theatre Comique this city died on Oct. 20, at St. Vincent's Hospital. He had acted at the Comique a week previous to his death. He was buried yesterday at Calvary Cemetery. He was a native of Louisville and was aged thirty-three years.

BRING HIM HOME—The wife of a member of one of the stranded—not standard—Philadelphia companies in the West wrote last week to a former manager: "I don't want any salary, only 'bring the old man home.' Plaintive and pertinent."

THE EVIDENCE

IN THE BYRNE CASE.

Reprinted From Last Week.

On the 2d of February last Alfred P. Merrill, desiring to further the interests of his wife as an actress, introduced to her C. A. Byrne, editor of the Dramatic News, and Laura Byrne, his wife, owner of the same. Merrill was a man of considerable means, a gentleman of excellent social position, high professional standing, and was completely wrapped up in his wife. He seemed to Byrne an eligible person for the News gang to get hold of. The Byrnes and Merrills became friendly, Mr. Merrill receiving Byrne at his home. Matters proceeded pleasantly, though it was noticeable that Mr. Merrill was continually called upon to pay money, under various pretexts, to the News.

Byrne's visits to Mrs. Merrill began to be more frequent than suited the lady's husband, and his suspicions began to be aroused. He finally forbade him to visit his house, and took Mrs. Merrill to the country. This was in the latter part of July. Before this, however, Byrne had invaded the sanctity of his home, and evidences of his duplicity were accumulating.

On Aug. 1 Byrne wrote a letter to Mrs. Merrill, who was then at Katonah. The envelope bore this inscription:

MRS. ALFA MERRILL,
KATONAH,
(On Harlem R. R.)
N. Y.

It was postmarked "New York, Station D, Aug. 2; 7 a.m." It was written at the Westminster Hotel, and from it we extract the following:

"I swear before God that looks down to see me at this moment that whatever it is, I am yours and yours always forever. * * * You ask me, Do I wish? * * * Good heavens! can you ask me that? * * * Beyond that love there is but one other wish I have in life, and that is, a child—your child—our child. Can God be so good to us? * * * I demand, as your husband, that you tell this person to stop his silly nonsense. * * * Good God, Alfa, you could not seriously have meant this. * * * Your own, now and forever, C. A. BYRNE."

The "person" referred to was Mr. Merrill, the lady's husband, for whom Byrne protected great friendship.

Byrne became a visitor almost daily at Mrs. Merrill's apartments. He would arrive on the southwest corner of Broadway and Twenty-seventh street. Signals would pass between them. Byrne's signal was to put his hand on his breast. Together they were frequent visitors at Arnold's lager beer saloon, Minetta lane, corner of Tenth avenue and 108th street. They would drink together. Mrs. Merrill would frequently order wine. Byrne called only for beer. They were also visitors at the principal road-houses on the West-side Boulevard.

So soon as Mr. Merrill discovered that his suspicions about his wife were correct he left the Stevens House, where they had been living, and on Sept. 22 brought suit in the Superior Court for absolute divorce on the ground of his wife's criminal intimacy with C. A. Byrne. A. S. Sullivan appeared for plaintiff, A. H. Hummel for defendant. The case was referred to J. Sandford Potter, referee, at No. 111 Broadway, to take testimony and report.

TESTIMONY OF MARGARET SLATER.

Margaret C. Slater, sworn as a witness for plaintiff, testified:

I have resided for the last year at Mt. Vernon, most of the time, and from July last to the present time I have lived with plaintiff and defendant. I am married. I lived with them as a friend of the family. I knew Mrs. Merrill, the defendant, well. I know Charles A. Byrne.

Witness was shown Alfa Merrill's photograph, which she identified. Was shown C. A. Byrne's photograph, which she also identified. Both were placed in evidence.

Q. Have you ever seen any evidence of intimacy between defendant, Alfa Merrill, and Charles A. Byrne?

A. I have.

Q. Where, and under what circumstances?

A. I first noticed an intimacy on the Saturday previous to the Tuesday we went into the country—about July 26, 1879. On this occasion, between 12 and 1 in the afternoon, I was in bed. A servant knocked at the door. I said: "What is it?" "A card for Mrs. Merrill!" was responded. And I said: "Give it to Mrs. Merrill. She is in the front room." I was in the rear room, the door being closed between the rooms. He said he had knocked at both doors and received no answer. The card was then placed on the washstand outside of my room. I then got up and tried the doors (both doors leading to the room where Mrs. Merrill and C. A. Byrne were). Both doors were locked. I tried them and returned to bed. About 3 o'clock p. m. they left the room. Mrs. Merrill came into my room, and C. A. Byrne went out into the hall. I heard his footsteps. Mrs. Merrill was excited when she came into the room.

I have seen Byrne kiss Mrs. Merrill. I saw him kiss her when bidding her goodbye. I came in on them suddenly. I have heard the door bolted about six times between the hall and bed-room, when I was in the bed-room. Byrne and Mrs. Merrill

were on these occasions in the front room.

I went to Katonah, N. Y., with Mrs. Merrill in August last. We were there four weeks and five days. While at Katonah she left two or three times. She informed me on the second occasion that she was going to meet Byrne in New York. Dr. Merrill, the plaintiff, was not with us all the time we were away. He came to Katonah on Saturday nights and remained till Monday. That was his custom. Mrs. Merrill came to New York on Thursday or Friday on each occasion. While at Katonah, Mrs. Merrill received no gentlemen visitors except Mr. Byrne. I believe he came three times—I am positive twice. He came on first occasion with Mrs. Merrill from New York on six o'clock train, and he remained all night until following morning. He slept in same house, in a spare room. On next occasion he came in morning [and remained until about 2 p. m. on following day. Byrne never came up on Saturdays or Sundays. I think he came up on Thursdays or Fridays. While at Katonah, Mr. Byrne and Mrs. Merrill walked out together down in the woods. They were gone about three hours—in the afternoon, I think. It was in the middle of the day. I have heard Dr. Merrill speak to Mrs. Merrill in reference to Byrne. I know that Mr. Merrill wrote a letter to Byrne, requesting him to desist calling at his house on Mrs. Merrill. I heard Mrs. Merrill tell Mrs. Barrett, the landlady, not to tell the Doctor of her visits to New York, nor of Mr. Byrne's calls at Katonah. The third or fourth week we were at Katonah Mr. Merrill asked Mrs. Merrill if she had received any letter from Mr. Byrne. She said she had not. Subsequently, when we returned to New York, Mr. Merrill asked Mrs. Merrill if Mr. Byrne had been to Katonah while she was there. Mrs. Merrill said he had not.

I know Mrs. Merrill received letters in New York and Katonah frequently. I know Byrne's handwriting; the letters were from him. Mrs. Merrill told me so. She corresponded with Mr. Byrne—wrote to him frequently. She told me so, and I have seen her write the letters.

Margaret Slater, recalled, testified:

At the time mentioned by me, when Mrs. Merrill came into my room excited, after having been locked in with Mr. Byrne, I said to her: "Why is it you were locked in the room with Mr. Byrne?" She did not reply. I said: "You are a very bad woman. I will not remain under your roof." She said: "No, I am not a bad woman. I have only been criminally wrong with one." When Mrs. Merrill came back from Katonah she went out frequently in the afternoon, and told me she was going to "meet" Mr. Byrne. On these occasions I did not inform Mr. Merrill of these acts because I did not deem it a Christian duty. I am a Roman Catholic. It is against the principle of my Church to do anything to separate man and wife.

TESTIMONY OF MAGGIE CONNORS.

Maggie Connors, sworn as a witness for plaintiff, testified:

I live now with my parents at 519 West Fifth street, New York City. I am over the age of twenty-five years. During the months of May and June last, from the middle of May to July 3, 1879, I was employed at the Hotel Hamilton, 125th street and Eighth avenue, New York City. [Witness was shown two photographs, which she identified as people she had seen at the Hamilton House. They were the photographs of Alfa Merrill and C. A. Byrne.] They came to the front door one day, late in June last, near 12 o'clock, and asked to see the parlor, and I showed them there. The gentleman asked if he could play on the piano. I opened the piano for him and he played a little on it. I then pushed over the big cushioned chair to the window for her to sit, and opened the window for her. I saw the gentleman plainly and fully and the lady likewise. He then spoke about ordering some lunch. She told him to order it himself. I then left the parlor to send up the head waiter. A little while after the waiter with his lady and gentleman came up stairs, and the waiter told me the proprietor wished me to show them a room. I was doing upstairs work in the house—was employed as chambermaid. I showed them rooms 18 and 19. Room 18 was a bed-room—19 a sitting-room. There is a door connecting. I went to room 19 and opened the door. I went into 18 with the lady and gentleman and showed them the bed. The lady said the bed felt hard, feeling of it. All four came out, and the gentleman handed me the lady's parasol and gloves for safe keeping, and I put them in room 16. I went to the room about an hour afterward; the door was locked. I went there for the purpose of cleaning it. I thought they were gone. I saw the key was inside the door. I did not stop to listen, and did not hear anything inside.

In about half an hour afterward the gentleman and the lady came down stairs. I was sweeping down the stairs. I then went up stairs to the room and made up the bed. The bed was all tossed and the pillows pushed down. The bedclothes were all turned down. I left two pitchers of water in the room; both had been used.

[A portion of the evidence of this witness is unfit for publication—a matter of two or three lines. We omit it.—ED. MIRROR.]

Maggie Connors, on cross-examination, testified:

I am not in any employment now. Have been out of employment about two months. I had never seen either of these two people before. I saw the lady yesterday (Oct. 3) before,

in the hotel where she is boarding. A gentleman gave me a note to go there. Mr. Robinson was the gentleman. I don't know his first name. I saw him two weeks ago for the first time, with the two pictures shown me. He called at my house and asked for me, and I said: "What do you want?" He said he had come to inquire after the parasol and gloves that were left at the Hamilton House. He laid down the pictures on the table, and I said they were the parties who were at the Hamilton House. He said: "You are very sharp"—for noticing the pictures. That is all the conversation we had. I did not see Mr. Robinson after that until he served me with a subpoena in the case. I had no conversation with Mr. Robinson as to what I could prove till I was served. I did not tell any person about what I have testified here to-day.

Q. Then you have told no person about what you stated to-day to have occurred in the Hamilton House in June, until after you were sworn this morning?

A. No, sir. Mr. Robinson brought me here. I was in his company from 10 o'clock this morning till about 10:45. Not a word passed between us. He was reading a paper.

Q. If, as you say, you had no conversation with any one about what you saw in the Hotel Hamilton, what made you take a letter from Mr. Robinson to Mrs. Merrill yesterday?

A. Mr. Robinson gave me the letter to see Mrs. Merrill. He said nothing but "Take it up to Mrs. Merrill"—nothing else. I have been in Mr. Robinson's company three times since I first saw him at my house. He did not promise me any pay for coming down here. I do not expect any. He handed me half a dollar with the subpoena. I have never been a witness before. I have never in my life made a mistake in the identification of a person. There were four or five people in the habit of coming to the Hamilton House for rooms every day. There were about a hundred a day at dinner. The dining-room was chock full. I did not see who was in the room when I found the door locked. I saw them coming out of the room when I was [cleaning the stairs afterward. They got their gloves and parasol before they went into the room. I did not see them go into the room after lunch. I watched them coming and going down stairs, and out the front door—about ten minutes altogether. I can remember the features of all the people who visited the Hotel Hamilton in June last that I saw. And I can also all I saw who visited there in May last.

Q. Do you positively swear that until you were examined here to-day, you did not tell a living person of what you have sworn you saw take place at the Hamilton House in June last?

A. Yes, sir.

[The cross-examination closed here.]

RE-DIRECT.

Q. In stating, as you have last said, did you consider the questions as including the plaintiff's attorneys?

[Objected to. Objection sustained.]

Q. Did you go to anybody's office yesterday to talk about this case?

A. I did—to plaintiff's attorney's office. I did not understand what was meant before. I thought any outsiders or acquaintances were meant by Mr. Hammond's question. Before going to Hamilton House I was living with my parents for two years. I positively identify the two photographs as the persons I saw at the Hamilton House. When Mr. Robinson sent me with the letter, I saw the lady and recognized the picture shown me as hers. I told Mr. Robinson it was the very lady. I delivered the letter at the Stevens Apartment House. The gentleman had eyeglasses hanging on his vest, and the lady had a black suit and a black hat with a feather when they came to the Hamilton House, like that in picture marked "C." I took a good look at them at the time.

When this evidence was in, Mrs. Merrill called on her husband and implored him to present no more, as it would ruin her forever. His counsel thought the case strong enough as it was, and rested.

Mrs. Merrill presented no defence except the technical plea of a general denial, and no effort was made to clear either her or Byrne. The case closed last week.

THE DECISION.

On Monday Mr. Potter, the referee, rendered the following decision:

The undersigned referee to hear and determine the issues in this action having heard the proofs and allegations of parties, and having considered the same, do find and report as follows, to wit:

As a matter of fact I do find:

I. That on the 4th day of December, 1879, at the City of New York, in the State and County of New York, the plaintiff was married to the defendant.

II. That since the date of said marriage and until the present time both the plaintiff and defendant have continuously resided in and been inhabitants of the State of New York.

III. That in the latter part of the month of June, 1879, at the Hamilton House, so-called, 125th street and Eighth avenue, defendant committed adultery with one Charles A. Byrne.

IV. That such adultery was committed without the consent, connivance, privity, or procurement of the plaintiff. That five years have not elapsed since the plaintiff discovered the fact of such adultery, and that the plaintiff has not voluntarily cohabited with the

defendant since such discovery of such adultery.

V. That there are no issue now living of said marriage of plaintiff and defendant.

VI. That the summons and complaint in this action were personally served upon the defendant at the Stevens House on the 22d September, 1879.

VII. That there is no judgment or decree for a divorce upon the ground of adultery against plaintiff in favor of the defendant in any of the courts of this State.

As conclusions of law, I do find:

I. That the plaintiff is entitled to the judgment and decree of this court, dissolving said marriage for the adultery so committed by the defendant.

II. That the defendant pay costs of this action to be taxed.

Judgment is ordered accordingly.

(Signed) J. SANDFORD POTTER,
Referee.

I. At the time of Byrne's illicit connection with Alfa Humphrey, he was "on the limits" of the County in the Sheriff's custody. He left it to go Katonah. Alfred P. Merrill has a legal claim for civil damages sustained by him through the debauchment of his wife, if done "off the limits." This is an item of interest to Sheriff Reilly.

II. Byrne has sworn in two different courts to two flatly contradictory statements concerning the ownership of the News. Both are in evidence. The offense is called perjury. It is indictable by the Grand Jury. The penalty is incarceration in the Penitentiary. This is an item for District Attorney Phelps, as will be shown later.

Jefferson Market Police Court, Feb. 15.

Q. Mr. Byrne, are you the editor of the Dramatic News?

A. I am.

Q. Do you own it?

A. I do not.

Marine Court, Feb. 18.

The Plaintiff hereinafter mentioned he was, and still is, editor and PROPRIETOR of a certain public newspaper and journal, known and called the New York Dramatic News and Society Journal. * * *

Sworn before Robert B. Noah, N. Y.

[From The Mirror, July 26.]

So far as the stage is concerned the bad amateurs are the cause of all its troubles. It is the bad amateurs, whose willingness to work for nothing, or pay for the privilege of playing, that have brought accredited professionals to penurious terms. It is the bad amateurs who have destroyed the taste for legitimate plays, and have overrun the green-room as bees do clover on a Summer's day. It is the bad amateurs who bribe, bully, cajole, and finally prostitute the press till real professionals can look for no word of good at its hands. IT IS THE BAD AMATEURS WHO KEEP CURRENT THE CONNECTION BETWEEN THE STAGE AND DIVORCE COURT, and who load the drama with their own dreary burden of scandals, sins and shames. It is the bad amateurs, who, being hoisted out of their own society, betake themselves to the theatres. It is the bad amateurs who never draw a dollar into a house, but draw so many dollars out. It is the bad amateurs who undersell, undermine and undervalue the profession, who turn the playhouse into a show, and the players into a spectacle, who overcrowd and overcome deserving people, and who, from the time the first curtain was rung up to the time when the last one shall be rung down, never brought, and can never bring, to the stage any quality it wants or welcomes, any factor it needs, or any influence but that which has brought the drama into unmerited scandal, ridicule and disgrace.

THE BUFFALO BILL HAT.

The Buffalo Bill hat, which is now so much affected by actresses, is very large. One specimen has its immense brim lined with royal maroon plush, and was turned sharply up on one side and down on the other. The crown trimmings were of royal maroon plush, lined with rose-colored silk. A long variegated maroon and pink ostrich plume and two ostrich tips fall over the up-turned side of the brim. A small steel and gold bird's head ornament was placed on the opposite side of the crown, fastening the velvet bows, with which the ostrich tips are secured.

Ristori is creating much enthusiasm at the Theatre des Nations in La Divorce, a play by Mme. Ratazzi, widow of the late Italian Premier.

DATES AHEAD.

ADREY'S PARK THEATRE Co.—Oswego, N. Y., 25th; Syracuse, 27th, one week.

ADREY'S PARK THEATRE Co.—Brooklyn, 20th; Philadelphia, 27th.

ADREY'S PARK THEATRE Co.—Savannah, Ga., 27th, 28th, 29th, 30th.

ADREY'S PARK THEATRE Co.—California Theatre, this week.

ADREY'S PARK THEATRE Co.—Dallas, Tex., 24th; Corsicana, 25th; Austin, 27th, three nights; Brenham, 30th; Houston, 31st, Nov. 1; San Antonio, 3d, 4th; Galveston, 5th, four nights; New Orleans, La., 9th, one week; Mobile, Ala., 17th and 18th; Montgomery, 19th and 20th; Columbus, Ga., 21st.

ADREY'S PARK THEATRE Co.—20th, Chicago, one week; Ottawa, Ill., 27th; Joliet, Ill., 28th; Bloomington, 29th, 30th; Quincy, 31st, Nov. 1; St. Joseph, 3d, 4th; Atchison, Kan., 5th; Leavenworth, 6th; Kansas City, 7th, 8th; St. Louis, 10th, one week; Cincinnati, 17th, one week; Louisville, 24th, one week.

ADREY'S PARK THEATRE Co.—BOWERS THOMPSON TROUPE—Louisville, 20th, one week.

BANDMAN'S Co.—Brooklyn, 20th, one week.

BARLOW, WILSON, PRIMROSE & WEST.—Atlanta, 20th, one week; Macon, 27th, three nights; Augusta, 30th; Charleston, 31st; Savannah, Dec. 1.

COLLIER'S UNION SQUARE Co.—Baltimore, 20th, and Pittsburgh, 27th; Louisville, Nov. 3, for week each, thence South.

COLLIER'S UNION SQUARE Co.—Rush Street Theatre, San Francisco, 27th.

CRITERION COMEDY Co.—Montreal, Cana., 20th, one week.

C. L. DAVIS' ALVIN JOSEPH.—Cincinnati, O., 27th, one week.

DEN THOMPSON.—St. Louis, 20th; Evansville, 27th; Terre Haute, 28th; Columbus, 29th, 30th; Akron, O., 31st.

DUPREZ & BENEDETTI'S MINSTRELS.—Montreal, 23d to 25th.

EDWIN BOOTH.—Philadelphia, 20th, one week.

EMMA ABBOTT OPERA Co.—Park Theatre, Boston, 20th, two weeks; Providence, Nov. 4; Portland, Me., 5th, 7th; Manchester, 8th; Burlington, 9th; Montreal, 10th, one week.

F. C. BANGS.—Wilmington, Del., 24th, 25th; Philadelphia, 27th, one week.

FANNY DAVENPORT AND Co.—Hartford, Conn., 24th; New Haven, 25th; Grand Opera House, New York City, 27th, two weeks; Brooklyn, Nov. 10, one week.

FREDERICK PAULING.—Ohio towns (one night stands) 20th for week. Address Akron.

FORBES' JUVENILE OPERA Co.—Opelika, 24th; Columbus, Ga., 25th; Rome, 31st, Dalton, Nov. 1; Chattanooga, Tenn., 3d, 4th; Nashville, 5th, 6th, 7th, 8th; Louisville, 10th, one week.

F. S. CHANFRAU AND BOSTON Co.—Northampton, 24th; Springfield, 25th; Gloucester, 28th; Portland, 31st and Nov. 1; Bangor, 3d.

FRAYNE-TIFFANY Co.—Bradford, Pa., 24th; Olean, N. Y., 25th.

G. S. WILLIAMS.—GUTHRIE'S TROUPE Co.—Quincy, 24th; Hannibal, Mo., 25th; St. Louis, 27th, one week; Chicago, Nov. 3.

HAVELY'S ENTERPRISES.—Haverly's MAJESTIC MINSTRELS—Milwaukee, 24th, 25th.

HAVELY'S CHURCH CHOIR Co.—Toronto, 23d to 25th.

HAVELY'S GEORGIA MINSTRELS.—HAVELY'S JUVENILE PINEAPPLE Co.—HEERMANN.—Detroit, 20th; Cincinnati, 26th; St. Louis, Nov. 3; Chicago, 10th.

JOSEPHINE PERLEY.—JOHN MCGILLICUDD.—Bloomington, Ill., 24th.

JOHN P. SMITH'S TOURISTS.—Washington, 20th, one week; Baltimore, 27th and Haverly's, New York, Nov. 3, two weeks.

JOHN T. RAYMOND'S Co.—St. Catharines, 24th; London, 25th; Jackson, Mich., 27th; Grand Rapids, 28th, 29th; Lansing, 30th; Toledo, 31st and Nov. 1; Detroit, 3d for week.

JONES' JUVENILE UNCLE TOM'S CABIN Co.—New Bedford, 23d, three nights; Boston, 27th, two weeks.

JOHN A. STEVENS' UNKNOWN Co.—Buffalo, 20th, one week.

J. R. LEMMET.—Chicago, 20th, one week.

JANE COOMBS' COME.—Columbus, 24th, 25th; Rochester, N. Y., 27th, 28th, 29th; Utica, 30th; Troy, 31st and Nov. 1, all close season.

JOE MURPHY'S KEELY GOW.—Providence, R. I., 20th, one week; Holyoke, Mass., 27th; Springfield, 28th; Worcester, 29th; Woonsocket, 30th; Fall River, 31st; Lynn, Nov. 1.

J. SAUSCHER.—KATE CLAXTON'S TWO ORPHANS.—Lowell, Mass., 23d.

LOTTA.—Park, Philadelphia, 20th, three weeks.

LINA TETTERHOORN.—Albany, 23d, 24th, 25th; Syracuse, 27th; Auburn, 28th; Oswego, 29th; Watertown, 30th; Utica, 31st; Troy, Nov. 1; Boston, Nov. 13, one week.

LOUISE POMEROY COME.—Little Rock, Ark., 23d, 24th.

LAWRENCE BARTON.—Cleveland, 27th, one week.

MILTON NOBLES.—Detroit, 23d, 24th, 25th; Ann Arbor, 27th; Jackson, 28th; Battle Creek, 29th; Lansing, 30th; Grand Rapids, 31st; Nov. 1; Bay City, 3d; East Saginaw, 4th.

MARY ANDERSON.—Bloomington, Oct. 24th, 25th; Peoria, 27th; Rock Island, 28th; Davenport, 29th; Clinton, 30th; Dubuque, 31st; Madison, Nov. 1.

MCKEE RANKIN TROUPE.—Grand Opera House, St. Louis, 20th (week of 27th not filled, having cancelled Memphis); Academy of Music, New Orleans, week Nov. 2; thence to Galveston, four nights, and thence through J. P. Evans' Texas circuit.

MME. RENTZ' MINSTRELS.—Waterloo, 25th; Seneca Falls, 27th; Auburn, 28th; Fulton, 29th; Baldwinsville, 30th; Lyons, 31st; Brockport, Nov. 1.

MATTIE VICKERS AND CHAS. S. ROGERS.—Ann Arbor, 23d.

MURPHY'S JUVENILE PINEAPPLE Co.—Montreal, Canada, 20th, one week; Burlington, Vt., 27th; Rockland, 28th.

MISS FINKLEY PARTY.—Augusta, Ga., 20th, 21st, 22d.

MRS. G. C. HOWARD'S UNCLE TOM Co.—My PARTNER, ALDRICH AND PARTNER.—October 20th, Jersey City; weeks of 27th and November 3; Boston Theatre, Boston; 10th and 17th, New England cities; 24th, Providence, R. I.

MAGGIE MITCHELL.—Waterbury, 20th; Sim's, Brooklyn, 27th, one week.

MAH'S FATINIZA Co.—Mobile, 25th, 26th; Selma, 28th; Columbus, 30th; Montgomery, 31st, Nov. 1; Knoxville, 3d, 4th; Nashville, 6th; Evansville, 7th, 8th.

NICK ROBERTS.—OLIVER DOUG BYRON.—Richmond, Va., 23d, 24th, Lynchburg, 25th and 26th; Danville, 28th, 29th; Charlotte, 30th; Columbia, 31st.

OWEN FAWCETT.—Lincoln, 24th; Jackson, 25th.

PAT ROONEY COME.—Milwaukee, 24th and 25th; Joliet, Ill., 27th; Bloomington, 28th; Peoria, 29th; Jacksonville, 30th; Springfield, 31st; Decatur, Nov. 1.

RICHMOND AND VON BOYLE.—Chicago, 20th; St. Louis, 27th.

RICE'S SURPRISE PARTY.—Washington, Del., 30th; Trenton, N. J., 22d; Newark, 23d, 25th; Williamsburg, 27th, one week.

RENTZ-STANTLEY FEMALE MINSTRELS.—Toronto, Ont., 23d, three nights.

RICE'S EVANGELIST Co.—Cincinnati, 20th, one week; Dayton, O., 28th.

REVELLERS' COME.—Brocton, Mass., 26th.

ROBINSON AND CRANE.—Cincinnati, 10th, one week; St. Louis, 27th.

ROBERT MCWAHE.—Thomas, 24th; Chatham, 25th; Detroit, Mich., 27th; Ann Arbor, 31st.

SAVILLE OPERA Co.—Cleveland, O., 20th, one week.

SEARSCHEID ITALIAN OPERA Co.—SALSBURY'S TROUPE.—Williamsburg, L. I., 20th, one week.

SCANLON &

THE VARIETY STAGE.

TONY PASTOR'S.

Through the courtesy of Tony Pastor's affable and efficient business manager, Harry Sanderson, the MIRROR representative obtained many facts, both in relation to their very successful tour which will terminate this week, and the opening of Tony Pastor's theatre, 585 Broadway, next Monday, 27th inst. During their recent trip the company has enjoyed a succession of "good luck" and have played in all the larger cities throughout the West to immense business. Mr. Pastor's selection of the company proved a most happy one, and since every member was a star in his or her line, a most excellent performance was the natural result. The opening of the New York stand, which occurs on Monday evening next, promises to be an important occasion. During the company's absence the theatre has been thoroughly overhauled and cleaned, new carpets have been laid, the house has been newly painted and decorated throughout, the stage settings and properties improved and an altogether bright and cheerful appearance now pervades the interior. Many of the people in the traveling company will be retained, and although a complete list cannot now be given, an excellent performance is assured for next week at Tony Pastor's well-known theatre.

THE COMIQUE.

There is nothing new to report of the performances given at this popular house. The Mulligan Guard Chowder is still found very palatable and many hundreds take it in nightly. Ed Harrigan is the life and charm of the piece, and his creation of Dan Mulligan is, to my thinking, the most original and taking of his numerous characterizations. Tony Hart as Tommy Mulligan is equally as successful in his efforts to create genuine, hearty enjoyment for the thousands who have learned to appreciate his talents. The company—every member of which is a finished artist in his or her line—is undoubtedly one of the best in the country, and it is not at all surprising that the capacity of the house is so frequently and severely tested. New features are constantly being added and public interest in what is going on at the Comique is never allowed to lag. The In-toe-natural Walking Match may be witnessed throughout the week and the Skidmore Guards will continue the presentation of their really artistic performance, the Skids Are Out To-day. The engagement of Jennie Morgan, the favorite vocalist, has been renewed, and Ned Barry, the popular comic and motto singer will be "at home" as usual, during the week. Matinees are given on Wednesdays and Saturdays.

THE LONDON.

Notwithstanding the fact that an unusual activity exists among the East side managers in presenting extra inducements to the public in their anxiety to distance their competitors, Manager Donaldson has shown pretty clearly by his success during the past week, that the London is still in the lead. Yank Adams, the phenomenal billiardist, has been engaged at considerable expense, to give exhibitions throughout the week, and on to-morrow (Friday) evening will enter into a friendly spirited contest, playing the French game, with William Sexton, the champion billiardist. The table is ingeniously arranged upon the stage, so that every shot is distinctly visible to all, no matter where seated in the theatre, and a really wonderful exhibition may be witnessed nightly. Tom Maclean, the great mimic, is also on hand, and is the occasion of no end of fun; Foster and Hughes in song and dance; Kerrigan and McCarty, Irish comedians, of course, and excellent ones at that; Alice Hale, vocalist; Allen and Hart, musical specialty artists; Minnie Lee, the ever-welcome serio-comic; Raymond and Murphy, Fayette Welch, the Murphys, Shannon and Mack, and Burbank and Parker. A farce called The Rivals concludes the entertainment.

VOLKS GARDEN.

Uncle Tom's Cabin is being presented by the stock company to large houses. George Middleton undertook the work of reconstruction and adaptation which was necessary for its production at this theatre and has succeeded in placing upon the stage of the Volks a very presentable version of that much abused and threadbare moral drama. The cast is as follows: Topsy, Rose Palmer; Uncle Tom, Jen Powers; Eva, Little Fredrika; George Harris, George Middleton; St. Clair, Sam Norman; Marks, Wm. C. Cameron; Phineas Fletcher, B. C. Taylor; Eliza, Jessie Forrester; Aunt Ophelia, Isabelle Wilson. Some twenty colored people have been engaged for the plantation scene, and their rendition of the Southern jubilee hymns prove a very attractive feature of the entertainment. The Floating Ice Scene and Cotton Picking Scene reflect great credit upon the management, considering the great disadvantage they have labored under in giving realistic effect to the production. In the early part of the evening Edwards and Gaylor, song and dance artists; Jen Powers and George Macy, Ethiopian sketch artists; The Whitings, sketch artists; Maude Leigh, vocalist, and many others appear in a well selected programme of specialties.

HARRY MINER'S.

The French Spy drew large houses during the past week, and Jennie Hughes, in the title role, created quite a furore among the patrons of the theatre by her remarkable rendition of the character. The last act particularly met with the most decided approval

with the boys, who attested their appreciation of blood and thunder, smoke and gunpowder by round upon round of applause. The Carrolls, who have made a most emphatic hit during their engagement, may be seen this week only, in a new specialty, called The Masquerade; the universal favorites, Fannie Beane and Charles Gilday, received an enthusiastic reception Monday evening on the occasion of their return for a short engagement, during which they will present their unequalled specialties; the Dockstaders, the refined and highly successful Ethiopian stars, have also been re-engaged; McVicker and Saunders are incomparable as representatives of the "old sod"; Dicks and Wade introduce their musical features, among which might be mentioned Grandfather's Clock in x flat; Lizzie Mulvey and Barney Fagan, are excellent change artists; Nelly St. John, a pretty vocalist; Bryant and Saville, the popular instrumentalists, and a host of others which space will not admit of mention in one of the best programmes ever made up.

THE AMERICANS.

Angie Schott as Ralph Rackstraw in an opera burlesque called U. S. S. P.—e is the principal attraction here this week. There is also an act called Le Salon Du Diable; or, the Devil's Statue, in which the same lady assumes four prominent parts. Bensley's Dog, a mirth-provoking sketch, heads the programme, and is followed by George H. Woods, Irish comedian; Carrie Boshell, vocalist; Harry Constantine, Ethiopian female impersonator; the Barlow Brothers, Lew Edwards, and the American Quartette, all of whom acquit themselves creditably in a first-class entertainment.

The Serio-Comic.

It is curious to note within the last few years how rapidly the ranks of the serio-comics have been filled by this seemingly particularly desirable element, and in my own professional capacity I have received many curious applications in reference to songs, etc. These songs as a general thing are based on some such subject as "My Charley He's a Sailor" or "The Milkman on Our Route." The burden of the songs is to depict in as facetious a manner as possible, the perils of Charley or the errors of the aforesaid milkman. For instance, here is a specimen of one of these effusions:

I met him on the Strand—
On the Strand,
And he was doing the grand—
Yes, the grand.
Oh! I met him on the Square;
Yes, I've met him everywhere,
Tho' for him I do not care,
Yet he'll stare—yes, he'll stare.
Tho' for him I do not care,
Yet he'll stare.

Now we are supposed to derive from this that this nameless individual, who takes in the town from the "Strand" to the suburbs, is particularly fortunate in always meeting this one young lady. During the symphony of this song it is necessary for the young serio to indulge in various styles of fanning herself and waltzing, in order to illustrate her perfect indifference to the nameless party's stare. Now comes the second verse:

He looked at me so sly—
I was sly.
And then he winked his eye;
I said, Oh my!
He said, I like your tune;
Please let me see you home.
I said, Let me alone—yes, alone.
I said, Let me alone—
Yes, alone.

This time a vigorous application of the fan and a reverse waltz step conclusively shows the slow progress made by the nameless, But now we understand it all:

At last he squeezed my hand—
Yes, my hand.
Said, You're the fairest in the land—
Yes, the land.
Said that me he did adore,
And I love him I am sure,
When he left me at the door;
Yes, I'm sure—ever more.
Yes, I love him, I am sure—
Ever more.

BOBBY NEWCOMB.

The Ministerial Actor.

"Vanity of vanities, saith the preacher."
—ECCLESIASTES.

The ministerial actor is an acquisition dear to the heart of the centennial critic, and surrounded by admiring sycophants of a past age. His success is due less to nature than to art. He commences auspiciously. Some five-and-forty years ago—more or less—he started upon his career with fine prospects.

We will suppose that his parents were respectable, and, being fired by the incipient genius displayed in his recitation at the village school of "The Burial of Caesar," they determine to devote the little savings, accumulated by years of honest toil, to the shrine of art, that the world may share their joy and rise up and bless them for the sacrifice. They devote; he debuts. He does very well; they are ecstatic.

Then is our ministerial actor launched upon the tide of popular favor. But years roll on, and constant successful repetitions of "Hamlet's Soliloquy," "Burial of Caesar" and the "Seven Ages of Man," combine to render him slightly arrogant. He mistakes monotony for euphony. He notices the rapt attention when he begins these speeches, and accepting silence for intense admiration, he draws "The Seven Ages" into about seventy-seven. Believing that his listeners cannot have too much of a good thing, he sonorously and solemnly and slowly enunciates each word, as though it broke his heart to part from it. He takes the stage very near the footlights, drops all connection with the other players, casts off theatrical identi-

ty, and repeats his line with the heavy magnificence of a corpulent divine.

Then do the people applaud vociferously, tumultuously; then does the fair Euphemia Jones raise her dove-like eyes, wet with unshed tears, and say, "Oh! mama, mama! isn't he perfect? Why wasn't he a minister?" Which is exactly the point we wish to arrive at. Why wasn't he? Let us entreat, let us beg that he will cease this theatrical ranting, and adopt his proper vocation—the pulpit. We wish to impress upon his great mind that such massive intellect is wasted among us. See what an advance in the social scale he would make, and how much more money he would get. And then he could visit lots of improper places without being abused for so doing, and go to Europe and have his expenses paid whenever he felt like it.

Then, let us implore—Oh, do! do, thou reverend actor, leave us, to gain that higher sphere for which thou art so eminently fitted. We can, we will spare you. We are a generous class, and in persuading you thus, we would hold up for your edification, encouragement and example, that shining light of salvation, noble T. Dewitt Talmage.

PEARL EYTINGE.

FASHION DEPARTMENT.

James McCreery finished on Monday a new dress for a prominent lady star; also the following: Four and five yard patterns of embroidered velvet lace for garniture of dinner dresses; an elegant carriage cloak of Sicilian embroidered in solid jet brilliants; a large number of stage toilets for actresses.

Bloom has a new assortment of stage garments, just imported; they are of the best and tastiest designs.

Theatre and opera bouquets are more gorgeous than can be imagined or expressed on paper this season.

Garlands of feathers, roses and dahlias encircle the crowns of carriage and street hats of black velvet, felt and beaver.

Sultana red and variegated colors in the garniture prevail.

An evening costume made entirely of Breton lace, in flounces and ruffles, is one of the unique devices of this season's fashion.

A dinner dress of gold satin de Lyon is garnished with lace net revers and fringe of solid jet and passementerie leaves. The corsage is filled in with white duchesse lace.

An evening full dress costume of opal-blue faille silk is trimmed with paniers and knife ruffles of amber satin brocade and garnished with detached clusters of old gold colored dahlias.

Light cloth dolmans are trimmed with cashmere crystal passementerie. Closely shirred fronts of skirt and vest corsage are seen on nearly all the promenade dresses.

Ornate jet lace is extensively employed for ornamentation of black silk and satin reception and carriage toilets.

A large assortment of dress goods includes many exclusive high novelties in fancy velvets, brocade silks, embossed satins.

Vests, collars and cuffs of old gold and black, alternate stripes, trimmed upon plain black materials, are much in vogue for street wear.

Fancy cloth-topped boots, with French kid and patent leather foxings, are all hand-sewed and finished with precision and neatness.

Ivory white felt hats are embroidered in cashmere colored crystals over the crown and edges of the brims. They are designed for evening and carriage chapeaus, and are elaborately trimmed with ostrich tips and fancy plumaged birds to match the tints of the crystal embroidery.

Large birds of scarlet and old gold are placed upon the outside of hat brims, among nests of ostrich feathers.

Small-sized birds and paroquets are put upon bouquets in pairs forming a cross, and humming birds are disposed of in clusters or nests.

Swiss and Valenciennes party dresses are all the furore just now.

A very stylish morning dress of navy blue camel's hair and cardinal silk trimmings is a style becoming popular.

Mme. Silbey is now with J. & C. Johnston. This sultry weather has proved a serious drawback to the sales of Fall goods. A few cool and exhilarating days like the Fall days of yore would soon set the fashionable ladies to looking in earnest for cool weather costumes.

Raw and spun silk hosiery comes in beautiful embroidered tops, and have a variety of different patterns in one stocking.

A great variety of colors in the broadcloths, embroideries and stripes of fancy hosiery are designed to match the dress materials.

Round point lace fan covers, and pendant leaves, flowers and crosses, to be worn with necklaces, exactly matching the covers, are costly tridles which ladies indulge in.

Real Duchesse and Russian lace flouncings for trimming evening toilets come in various widths and designs.

Costumes for brides and bridesmaids are garnished with white cut crystal passementerie, and the drapery adorned with pendant fringe to match.

Bloom Brothers, 338 and 340 Bowery, New York, have just issued a tasteful catalogue of their theatrical goods. To avoid making it too bulky, they give a few quotations and illustrations from the many thousand and one articles kept at their establishment. They are better prepared than ever to fill all orders in the line of stage wear,

either for grand opera, comic opera, opera bouffe, tragedy, comedy, burlesque, variety, ballet, extravaganza, etc. With excellent facilities, they make to order complete costumes for male or female characters of antique or modern designs. Their dressmaking department is under the supervision of one of the best Parisian costumers. They take the lead in this great specialty, while their charges in all cases are much lower than the exorbitant rates exacted by so many other establishments. If their patrons furnish their own material or wish to have some of their wardrobe remodeled, they will receive equal attention by the Blooms. Their Paris agent supplies them twice a week with all novelties and fashions. They are therefore constantly informed of everything that is new and stylish. They have always on hand elegant novelties in black and white lace over-dresses, fichus, jackets, scarfs, sashes, shawls, etc.

Crimped willow ostrich feathers are used for garniture of many dress hats.

The rough fur and brush beaver hats are more in favor than ever.

AGENTS—One of the Western papers has published a list of "advance agents" of stars and combinations, which is so ingeniously wrong that it will repay reproduction in these columns. The name of the attraction comes first and that of the advance agent follows: Anderson, Mary, W. M. Connor; Barrett, Lawrence, J. M. Hill; Burgess, Neil, E. A. Locke; Byron, Oliver D., S. T. Jack; Berger Family, Fred Berger; Bandmann, Mr. Outram; Bangs, F. C., unknown; Cayendish, Ada; Matt W. Canning; Claxton, Kate, C. A. Stevenson; Collier's Fanny Square, J. W. Collier; Davenport, Fanny, T. W. Davey; Emmet, J. K., unknown; Frayne, Frank, Charles Wink; Jefferson, Joseph, unknown; McKee Rankin, W. F. Johnson; Mitchell, Maggie, H. T. Paddock; Mitchell, Prof. (?), J. D. Murray; Murphy, Joe, S. A. Mortimer; Neilson, Adelaide, Strakosch & Schwab; Robson and Crane, G. W. Hayden; Rice Surplice, Paul Nicholson; Richmond, Adah, A. M. Kay; Thompson, Den, J. M. Hill; Tottenborn, Lina, Mr. Tottenborn.

THE MIRROR FOR 1879-80.

Some News Dealers Throughout the Country from whom the Paper Can be Obtained.

Boston, Mass.—W. J. Splain, Parker House; Adams House news stand; International Hotel news stand; Young's Hotel news stand; American Hotel news stand; New England News Co.; W. H. Jeffrey, Cambridge Car Station.

Chicago, Ill.—Western News Co., Randolph street; J. L. Sutherland, post-office news stand; M. W. Smith, 122 Dearborn street; Palmer House news stand, Fremont House news stand, Sherman House news stand; L. Van Osten, 300 State street; W. W. Miller, 102 E. Madison street; H. D. Chapin, 95 E. Madison street.

Philadelphia, Pa.—Continental Hotel news stand, Central News Co., Post-office news stand, Commodore Hotel news stand.

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ASHLAND HOUSE, Oct. 21, 1879.

BLOOMS' & BROS.—Gentlemen:—Permit me to thank you for your promptness in filling my order. The blue and cardinal striped silk Equestrian Shirt and Blue Silk Tights are to my entire satisfaction. They fit perfectly and are admired by all my friends. Am happy to know that there is one place on this side of the Atlantic where I can leave my orders in safety and shall, with pleasure, recommend your establishment to all my professional friends. Respectfully, CHARLES ROWELL.

Noirine.

The attention of the Profession is directed by an advertisement in another portion of THE MIRROR to a new preparation called Noirine, which is an excellent and, indeed, almost infallible restorative of black silk. It contains properties to which no other can lay claim, and is fully guaranteed not to injure in any way either the texture or color of even the finest materials. It is especially efficacious for cleansing black silks, ribbons, laces, cashmeres, drap d'ete, and black woolen goods of every description, and restores to these fabrics their original lustre and beauty, which cannot be satisfactorily accomplished by the use of ammonia, ale, coffee, or any other of the old-fashioned methods. Another and very important advantage, it does away with the necessity of ironing. Each bottle contains enough Noirine to thoroughly cleanse and restore an ordinary black silk dress, and therefore accomplishes at one-tenth of the cost all that can be expected of the most complete process of steam scouring. The price of single bottles is Fifty Cents. It is for sale by all druggists, and is strongly recommended.

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Mme. P. A. Smith of 117 West Twenty-eighth street is designing the costumes worn by the principal theatrical artists. All the dresses worn by the following well-known artists are from her establishment: Adele Belgrade, Leona Moss, Elsie Moore, and Maude Granger. Miss Granger's costumes to be used starring in The Galley Slave and Fairfax, are from Mme. Smith's establishment. Miss Belgrade has had twelve new and tasteful dresses made. Mme. Smith contrives to keep at the head of her own line in this country, and artists patronizing her establishment have constant occasion to be gratified at their selections of artistic accessories.

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 Admission, 25c., 50c.; Reserved Seats, \$1 and \$1.50.

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SECOND MONTH AND LAST TWO WEEKS.
 Every Evening and Saturday Matinee.

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 Seats secured one week in advance.
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THE REIGNING SUCCESS.
THE WEATHERSBY-GOODWIN FROLIQUES
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GAY, FESTIVE, EXHILARATING.
 Applause and laughter incessant.
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 Every Evening and Wednesday and Saturday Matinee.
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 "The Little Widow Dunn," "The Skids are out to-day," "Oh, Girl, Girl."
 Music by Mr. DAVE BRAHAM.
THE IN-THE-NATURAL WALKING MATCH.
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FRENCH FLATS.
A PLAY IN FOUR STORIES.
 The comedy presented with new scenery by Mr. R. Marston, and with a cast including John Parselle, J. H. Stoddard, J. B. Polk, W. J. Lemoyne, Harry Courtaine, M. V. Lingham, Walden Ramsey, H. F. Daly, W. S. Quigley, Edwin Morris, and Misses Sara Jewett, Ellie Wilton, Maude Harrison, Ida Vernon, Sarah Cowell, Roberta Norwood and Courtney Barnes.
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LOUIS ALDRICH AND CHAS. T. PARLOE.
 Supported by their excellent company, in Mr. Bartley Campbell's successful American Play, entitled
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The Galley Slave bears every evidence of being the work of an experienced dramatist, and nothing could exceed the cleverness with which the situations are handled or the delicacy of the pathos and humor. Every scene is a picture, every tableau has an effective conclusion, while the language often attains a high plane of rhetorical beauty. The enthusiasm was unbounded.—Phila. Press.

It is not often a dramatic writer produces two successful plays within a few weeks of each other, but this feat has been accomplished by Bartley Campbell with My Partner at the Chestnut. The text is remarkable for its directness, its lightness and its humor.—Phila. Bulletin.

Several of the situations are exceedingly good.—Phila. Telegraph.

It was enthusiastically received and may be said to be the best play produced in Philadelphia in some years.—Phila. Ledger.

A better play than The Banker's Daughter. A perfect American society abroad.—Hon. J. W. Forney in Progress.

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Last night Hobbies progressed amidst peals of laughter. Its interpretation was committed to the hands of the Weathersby-Goodwin combination, as lively and competent a company of drolls as anyone could wish for.—N. Y. Times, Oct. 7.

Hobbies has enough strong points to lift it into the realm of pure comedy. Eliza Weathersby floats through the scene in an atmosphere of fun.—N. Y. Star, Oct. 7.

Haverly's Theatre is crowded, the fun is wholesome and cleanly throughout, and the Weathersby-Goodwin Froliques appear to

fully justify in New York the reputation that preceded them.—Sun, Oct. 8.

Mr. N. C. Goodwin certainly has the faculty of making himself amusing in every conceivable circumstance. Mr. Goodwin was ably assisted by Miss Eliza Weathersby, whose merits are familiar in this city.—N. Y. Post, Oct. 7.

Hobbies has made a great success, and the largest audiences of the season are to be seen at Haverly's.—Herald, Sunday, Oct. 12.

Hobbies convulsed everybody in front for two full hours.—N. Y. Mercury.

Hobbies would minister to any taste and to all tastes.—N. Y. Mail.

Mr. Goodwin is by all odds the best eccentric comedian of the day; and the few years that Miss Weathersby has been absent from the metropolis have ripened her rich charms of personal beauty, and added to her grace and quality of excellence.—N. Y. Telegram.

JNO. E. WARNER, Business Manager, Haverly's Theatre, N. Y.

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J. H. HAVERLY, Proprietor and Manager. HARRY MANN, Assistant Manager. The only theatre in the city that kept its doors open all Summer, without a vacation. Monday, Oct. 6.

WEATHERSBY-GOODWIN FROLIQUES

"HOBBIES."

HAVERLY'S THEATRE, CHICAGO,

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J. H. HAVERLY, Proprietor and Manager. WILEY J. DAVIS, Assistant Manager.

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now playing to the full capacity of this, the largest theatre in Chicago. The leading attractions of this country and of Europe are continuously presented at this house, and engagements are concluded for the coming season with all the novelties of the dramatic and musical world.

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THE LEADING AND HANDSOMEST THEATRE IN BROOKLYN.

This new and beautiful theatre received its inaugural performance on Monday evening, Oct. 6, on which occasion Clara Morris appeared in her new play, entitled The Royal Favorite. This theatre is patronized by the fashion and elite of Brooklyn, and is pronounced one of the most complete and thoroughly equipped theatres in the world. MR. AND MRS. W. J. FLORENT are now playing to the full capacity of this, the largest theatre in Brooklyn. The leading attractions of this country and of Europe will be continually presented at this theatre, and engagements are concluded for the coming season with nearly all the novelties of the dramatic and musical world.

THE LEADING LIGHTS OF MINSTRELSY.

"TIS TRUE, 'TIS PITY; AND PITY 'TIS, 'TIS TRUE."—SHAKESPEARE.

"IT CANNOT BE DENIED THAT THEY ALL COPY HAVERLY IN MORE WAYS THAN ONE."—Providence Correspondent Dramatic News.

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WISE WORDS.

"There is this curious thing to be observed about the successes of the stage—they invariably bring to the surface a swarm of imitators whose work is a weak reflection of somebody else's ideas. * * * So with every conspicuous success on the boards—it invariably drags after it a long line of imitations, as a locomotive drags a train of cars. And, like the cars, these reproductions have no motive power of their own, but trust to the engine to pull them through."—EXTRACT FROM NEW YORK CLIPPER EDITORIAL, SEPT. 20.

"THE RECORD OF THE PAST A GUARANTEE OF THE FUTURE."

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DETROIT STORMING ITS VAST OPERA HOUSE—HAVERLY'S JUVENILE PINAFORE HOLD THE FORT.

HEAR THE DETROIT NEWSPAPERS:

FROM THE FREE PRESS.

Nothing in the way of amusements which the local managers have yet presented this season has had the delightful character of this. The performance is indescribably charming; not that it is in any sense artistically "great," but the manner in which the little folk go about the business of the hour, the fresh and beautiful enthusiasm with which they dash into their work (play to them), and the perfect discipline of the organization, are enchanting.

FROM THE POST AND TRIBUNE.

That a performance so finished, spirited and artistic could be given by children all under the tender age of fifteen, seems almost incredible. The auditor rubs his eyes in bewilderment, and wonders whether Dean Swift's libellations were not veritable personages after all, and if the irrepressible Haverly has not captured two or three score of their kind for the express purpose of presenting this vest-pocket edition of Pinafore. The midgets have made a palpable hit.

In calling prominent attention to his Juvenile Opera Company in these columns each week, MR. HAVERLY does not seek to bias public opinion. He but emulates the example of people and press in thus placing on formal record the magnetic merits of his young artists, and is gratified over the impartial success that is attending them in this their initial tour.

Managers wishing the above attraction after November 21, can address

J. H. HAVERLY, PROPRIETOR, HAVERLY'S THEATRE, NEW YORK.

"That which they have done but earnest of the things that they shall do."—TENNESSEAN.

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UNBOUNDED DELIGHT EVERYWHERE.

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ENTHUSIASM RAMPANT! AUDIENCES UNAPPEASABLE!

SUMMED UP AS

A TRANSCENDENT AND INSUPERABLE PERFORMANCE.

"IF A MAN PERFORM THAT WHICH HATH NOT BEEN ATTEMPTED BEFORE; OR * * * ATTEMPTED AND GIVEN OVER; OR HATH BEEN ACHIEVED, BUT NOT WITH SO * * * GOOD CIRCUMSTANCE, HE SHALL PURCHASE MORE HONOR THAN BY AFFECT. * * * ING A MATTER OF GREAT DIFFICULTY, IN WHICH HE IS BUT A FOLLOWER."—LORD BACON.

St. Charles Theatre, New Orleans, Week of October 26.

All communications to J. H. HAVERLY, HAVERLY'S THEATRE, NEW YORK.

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LADIES AND GENTLEMEN OF SUCH SUPERIOR MUSICAL ABILITY THAT THEY HAVE HAD THE UNQUALIFIED ENDORSEMENT OF EVERYBODY WHO HAS HAD THE PLEASURE OF HEARING THEM, AS BEING THE ONLY PERSONS ON THE STAGE WHO HAVE GIVEN

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